

R O G E R S , John

(Groups without Lincoln)

DRAWER 23

SCULPTURES - R
(STATUETTES)

71 2009.085 02903



Statues of Abraham Lincoln

John Rogers
Groups without Lincoln

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

ROGERS' GROUPS.



COMING TO THE PARSON. Price, \$15.00.

These groups are packed, without extra charge, to go to any part of the world, and their safe arrival guaranteed. If intended for Wedding **Presents**, they will be forwarded promptly as directed. Illustrated catalogues of groups, and pedestals, in ebonized wood, can be had on application, or will be mailed by enclosing Ten Cents to

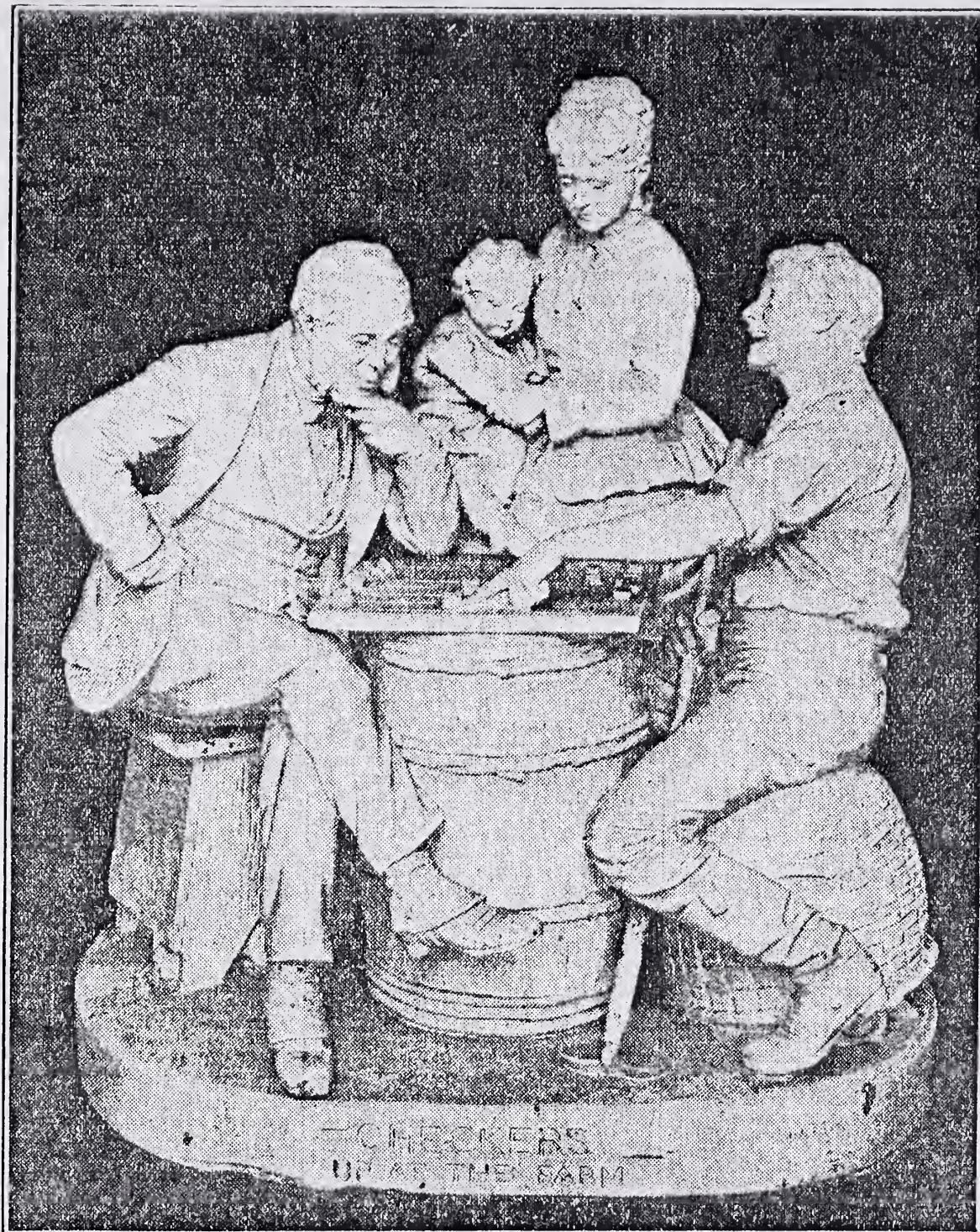
JOHN ROGERS, 23 Union Square, New York.
Visitors are always welcome.

Hartford June 1884 1



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<http://archive.org/details/staturlinc>



"Checkers Up at the Farm," the First and One of the Most Popular of John Rogers' Group Statuettes. Once Figures Like This Adorned the Parlors of America. They Now May Be Found in Secondhand Dealers' Stores, Attics and

May 5, 1985



HIS OWN PRICE LIST

148. ROGERS, JOHN. Groups of Statuary. The originator's own Price list. 4to, 6 pages, N. Y. 1876. Illustrated with 36 reproductions of his groups, carefully described. Complete price list of all his work up to date IN NEW YORK. "No charge made for packing". In immaculate state of Preservation. In protective case. LIKELY UNIQUE. 22.50.

The Clapp Collection 1936

John Rogers was a great believer in advertising. He ran ads in practically every contemporary magazine. He published a number of illustrated catalogues. The advertisement reproduced above was found in a New York City Directory.



Prices in New York, 1878.

Hide and Seek (Boy).....	\$50 00	Weighing the Baby.....	\$15 00
" " (Girl).....	50 00	Checkers up at the Farm.....	15 00
Pedestal for do.....	10 00	Washington.....	15 00
Bubbles.....	35 00	School Examination.....	15 00
Fairy's Whisper.....	25 00	Charity Patient.....	15 00
Fugitive's Story.....	25 00	Uncle Ned's School.....	15 00
Council of War.....	25 00	Returned Volunteer.....	15 00
The Mock Trial.....	20 00	Playing Doctor.....	15 00
The Favored Scholar.....	18 00	School Days.....	12 00
Challenging the Union Vote.....	15 00	Parting Promise.....	12 00
Taking the Oath.....	15 00	Rip Van Winkle at Home.....	12 00
Tap on the Window.....	15 00	Rip Van Winkle on the Mountain.....	12 00
The Foundling.....	15 00	Rip Van Winkle Returned.....	12 00
Coming to the Parson.....	15 00	We Boys.....	12 00
Courtship in Sleepy Hollow.....	15 00	Home Guard.....	10 00
One More Shot.....	15 00	Mail Day.....	10 00
Wounded Scout.....	15 00	The Shaughraun and "Tatters".....	10 00
Union Refugees.....	15 00	Town Pump.....	10 00
The Traveling Magician.....	15 00	Picket Guard.....	10 00
Private Theatricals.....	15 00	Going for the Cows.....	10 00
Country Post Office.....	15 00		

NO CHARGE WILL BE MADE FOR PACKING.

Orders can be sent with the price of the Group, directed to

JOHN ROGERS, 1155 Broadway, New York,

and they will be forwarded by freight or express as directed.

The Shasha Collection

May 1938



The Travelers Protection

The 1939 Travelers Calendars Receive Warm Reception

THE Travelers John Rogers Groups Calendar is evoking an enthusiastic response from those who have received it. Many letters have been received from Travelers representatives, business men, editors, antiquarians and others praising it very highly. Here are some brief excerpts from some of the many letters received:

"We admired the Currier and Ives calendars so greatly that we have wondered more than once what could possibly be done comparable in interest and have even gone so far as to try to think up something in our own mind," writes a business man.

"The advance copy of the Rogers calendar is, in our opinion, a stroke of real genius. Having been brought up in this atmosphere and as a youngster making a mental collection of the various groups we encountered when we were dragged around by our parents to make calls, and having at one time actually possessed an original by Mr. Rogers, you can realize that we write feelingly.

"We feel sure that your public is going to respond to this time and period and these very worthy expressions of American life in what is sometimes termed the General Grant or Black

Walnut period. Again you have the happy satisfaction of having accomplished something not only well worth while but of distinct interest and value to the present day."

"My calendars received in O.K. condition," says a Travelers representative. "Thank you more than I can tell you. It is a deep and abiding satisfaction to be able to place such a fine bit of 'culture and art' as this calendar is, into the hands of highly discriminating friends and prospects.

"Will you please help me with a problem encountered on the delivery of the very first of my supply of calendars. The lady of the house remembered a Rogers group which her parents had 'chucked' into the attic—the Coming to the Parson one. Later she telephoned me that she had found it and in perfect condition."



October 26, 1938

"You have selected a subject which is extremely interesting to us and we consider your calendar a fine tribute to the memory of John Rogers," writes the Assistant Secretary of a New England institute.

"We should appreciate receiving another calendar to be placed in our file of material relating to John Rogers. We can then display the one we already have near the Groups."

"It's a very good job and retains the 'American' interest," comments a New York business man. "It ought to go over well."

"I was brought up in the company of Rogers Groups, and when I first joined the Salmagundi Club in New York, the Club then occupied the former studio of Rogers in West 12th Street," recalls the sales manager of a large publishing concern.

"You will know that my interest in these Victorian pieces has been and is very great. They represent a phase of art appreciation in America which was almost universal.

"As 'Americana,' a phase of life and times, the calendar is magnificent, and it will be a collector's item, as all your



calendars have been. It merits wide appreciation, which is certain to be met."

"It is an extremely creditable performance and must be one of great interest to countless people," writes an antiquarian.

"Another distinguished and original job," comments a well-known advertising man. "I'll predict a sell-out."

"It certainly is a beauty and in keeping with the good taste shown on the Currier and Ives series," says the vice-president of a Boston company.

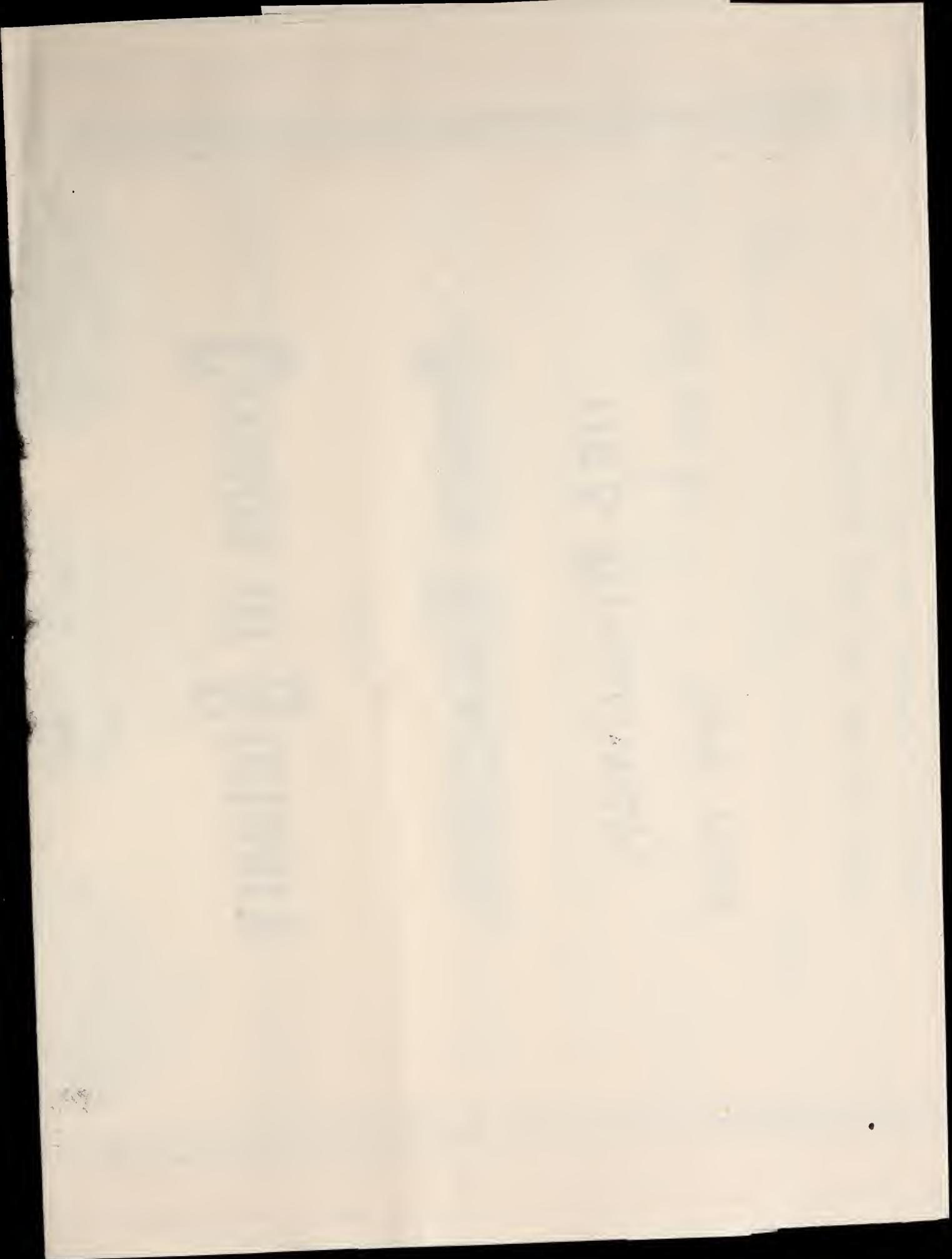
"I settled an estate recently of an old cousin of my mother, and among the household effects were two of these Rogers groups."

"As usual the Travelers calendar is interesting and decorative," writes the director of advertising of a well known magazine. "When I was a small boy on a Connecticut farm we had one of these statuettes."

"To an oldtimer like myself who grew up in a small town where the Rogers groups were regarded as real works of art," writes an insurance editor, "this calendar will recall happy days."

"The selection is very clever, and will be sure to cause much favorable comment," predicts a Connecticut woman. "It may indeed rival the fine one on Currier and Ives."





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The Travelers Calendar

DURING the same period in which Currier and Ives were producing their colorful lithographs, a man by the name of Rogers was making prints for his literary groups to sell to the public. It was one of the earliest attempts to model popular subjects and probably the first time that such art work was available to the public at reasonable prices. Rogers used his own words, "published" his groups.

John Rogers was born in Salem, Mass., on October 30, 1829. At the age of 16 he was sent to Boston as the apprentice to a weaver, but did little for that work and eventually tried his hand as a machinist and as a draughtsman. While working in Manchester, N. H., he discovered some good clay. He whittled a few tools, and began to make small figures. In the winter of 1858-59 he was without employment and took the opportunity to go to Italy for a brief period of study.

Returning in 1859, he became a surveyor-draughtsman in Chicago. The U. S. Sanitary Commission held a fair that year. As a donation, Rogers modeled a small group which he called "Cheeker Players" (not the same as "Checkers at the Farm"). The group was auctioned off to the highest bidder. It brought \$75.

Rogers immediately saw that if one group could be sold at that figure, there was a possibility of selling many more. He quit his job and began to make models. He realized that he had signed the Italians making plaster reproductions. He hastened to New York and began experimenting. Rogers hired men to peddle them about the city, and he had his first taste of fame and fortune.

The models were first made in clay. Around this was poured a flexible glue of Rogers' own formula. The mold was cut open, the clay removed, and the mold was poured again. He realized that he had signed the Italians making plaster reproductions. He hastened to New York and began experimenting. Rogers hired men to peddle them about the city, and he had his first taste of fame and fortune.

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Rogers established a home and a studio in New York where he worked until 1861, when he moved into a newly built home in New Canaan, Conn. A separate building on the premises housed his studio.

It is estimated that a total of nearly 100,000 casts were made from approximately 200 original models. These may be divided into three general classifications—civil war, every day life, and literary subjects. They represented a number of different

of John Rogers Groups

1939

[Illustrations rendered in water colors by Morton C. Hansen]

occupations, a variety of settings, and many contemporary costumes. Most of them weighed no more than one pound. Some models were packed for shipment. In spite of their fragile nature, they were shipped safely surrounded by sawdust in wooden boxes. Buyers were warned not to lift the group out but to hold it by the base of the group.

The groups were eight to sixteen inches high, the largest group two to twenty-two inches in height. As mass production and distribution, the price was kept down to a point where it could be sold profitably. The "Playboy Doctor," "The Charity Patient," and "Fetching the Doctor" were seen in doctors' waiting rooms. Rogers Groups were good sculpture. The composition was good, the modeling accurate; the finish truthful. For the wood-decoration models, Rogers had only to call for his wife and children who posed for many of the groups. Josephine Jefferson and Edwin Booth were among those who sat for him. Many of the groups are whimsical. Most of them contain a delightful bit of humor. Even the serious scenes are free from any harshness. The story in each group is evident even without the title. The most popular single angle is the same as that which later made "The Saturday Evening Post" covers so popular.

Rogers loved animals. He put cats and dogs into his groups whenever there was opportunity. The representation of the horse is remarkable. It is remarkable to note that he spent considerable time studying the anatomy of the horse from dissections made at the Veterinary College in New York City. He made a number of studies of the skeleton and muscle system which he made available to students at cost. In the building on

West 12th Street, he had a special passage way made so that horses might be led easily into his studio.

Professional art critics of the period were not enthusiastic about Rogers Groups, probably because they did not conform to Greek or Roman classic standards; possibly because they did not conform to the kind of sculpture which would show American heroes in togas and flowing robes. He was not concerned with the technical aspects of his art. He was the first to blank staring effect of the round eyeball.

Of course he had some imitators, who based their profit by the vague he had started. But their work lacked perfection in both original and copies, and even an amateur collector can tell a Roger Group at a glance.

Rogers exhibited his groups at the Paris Exposition in 1867, at the Crystal Palace in London at Christmas 1889 and at the National Academy of Design in New York annually from 1869 to 1892. He was a member of the National Academy in 1893. His groups were awarded gold medals and were shown in seeing them exhibited in the homes of his contemporaries for nearly forty years. Complimentary letters came from such prominent men as Abraham Lincoln, Henry Ward Beecher, Edwin M. Stanton, William Cullen Bryant, etc.

In 1890, he was afflicted with a palsy which made it difficult for him to walk. His last original model for the World's Fair was 1893. Called "The Watch on the Santa Maria," it portrayed that dramatic moment when land was sighted by the sailors of Columbus' caravan.

John Rogers died at his home in New Canaan in 1904. Few artists had, during their lifetimes, such recognition.

JANUARY

WEIGHING THE BABY (1876). A scene in a country store. A lady has taken her baby into the store to be weighed, and has placed it in the grocer's scales, which are on the counter. She smiles with pride at the high weight indicated. The grocer is equally astonished. Neither see a mischievous boy, who, by tugging at the scales, has increased the weight registered. The lady in the group is Mrs. John Rogers' mother, the son Charles. The cheese, ginger jar, wish-brooms and account book are interesting as typical furnishings of a store of that period.

FEBRUARY

THE SCHOOL EXAMINATION (1867). A shy young miss is reciting for a visitor who is

probably a member of the school board. The teacher is anxious about the performance of her pupil.

MARCH

THE TAP ON THE WINDOW (1874). Two young ladies are seated back-to-back, being questioned by an old gentleman in an effort to determine which is the taller. There seems to be little difference between them until it is observed that one of the girls is standing on tiptoe.

APRIL

NEIGHBORING PEWS (1882). Two ladies have arrived to sing church hymns. One of the neighboring peewees leans forward to help the good-looking young lady find her place in the hymnal. The old lady scowls at the pre-

erence being shown. A young lad in the front seat tries on his father's gloves and high hat.

MAY

SCHOOL DAYS (1877). The principal figure is a man with a hand-organ. In front of him stand two children—a boy and a girl. The girl is intently watching some miniature figures in the front of the organ. The boy is puzzled as to how to recover his hat which has been snatched by the monkey.

JUNE

COMING TO THE PARSON (1870). This is known to be the most popular picture. It is estimated that 5,000 copies were sold, usually for wedding gifts. It depicts a young couple appearing before the parson to have the marriage ceremony performed. The parson looks up from a newspaper entitled "The Union." Forebodings toward each other.

JULY

CHEEKERS AT THE FARM (1875). A very attractive group, second only to "Coming to the Parson" in popularity. A farm boy, seated on an upturned basket, is playing checkers with a visiting city boy. He is armed with the sticks which beats his opponent. The visitor remains good-natured but is puzzled as to just how he was beaten. The city man's wife looks on. The child in her arms is about to kick one of the king's on the board.

AUGUST

WE BOYS (1872). The boy is standing in a doorway. He has broken the reins and is trying to regain them with the stick in his hand. The horse is frightened by this as well as by another boy who is trying to climb upon the horse's back.

SEPTEMBER

THE FAVORED SCHOLAR (1873). The young man school-teacher is explaining a sum on a slate to a young girl at his side. It is obvious that there is some personal interest. A boy sitting on a bench out of sight of the teacher tries to distract his girl by putting wood-shavings on his ears.

OCTOBER

THE PEDDLER (1878). The elderly peddler sits on a worn-out old horse. From the peddler's hat hang necklaces. On the saddle is a box of trinkets. A young woman holds a necklace in her hand and entreats her manhood to purchase it. He rather furtively puts his hand in his pocket to get the necessary money.

NOVEMBER

THE TAP ON THE WINDOW (1874). A young man is about to present to the lady of his choice has apparently been spied upon. For, at the critical moment, a tap on the window disturbs him.

DECEMBER

COUNTRY POST OFFICE (1864). The cobbler, who is also postmaster, has just opened a sack of mail. He holds a letter in his hand and pretends to have great difficulty in finding the right address. He is about to write it as intended. The young lady, however, has long since recognized the handwriting and reaches impatiently for the letter.



WEIGHING THE BABY





THE REFEREE









CHECKERS
UP AT THE FARM



© T. I. C., 1930





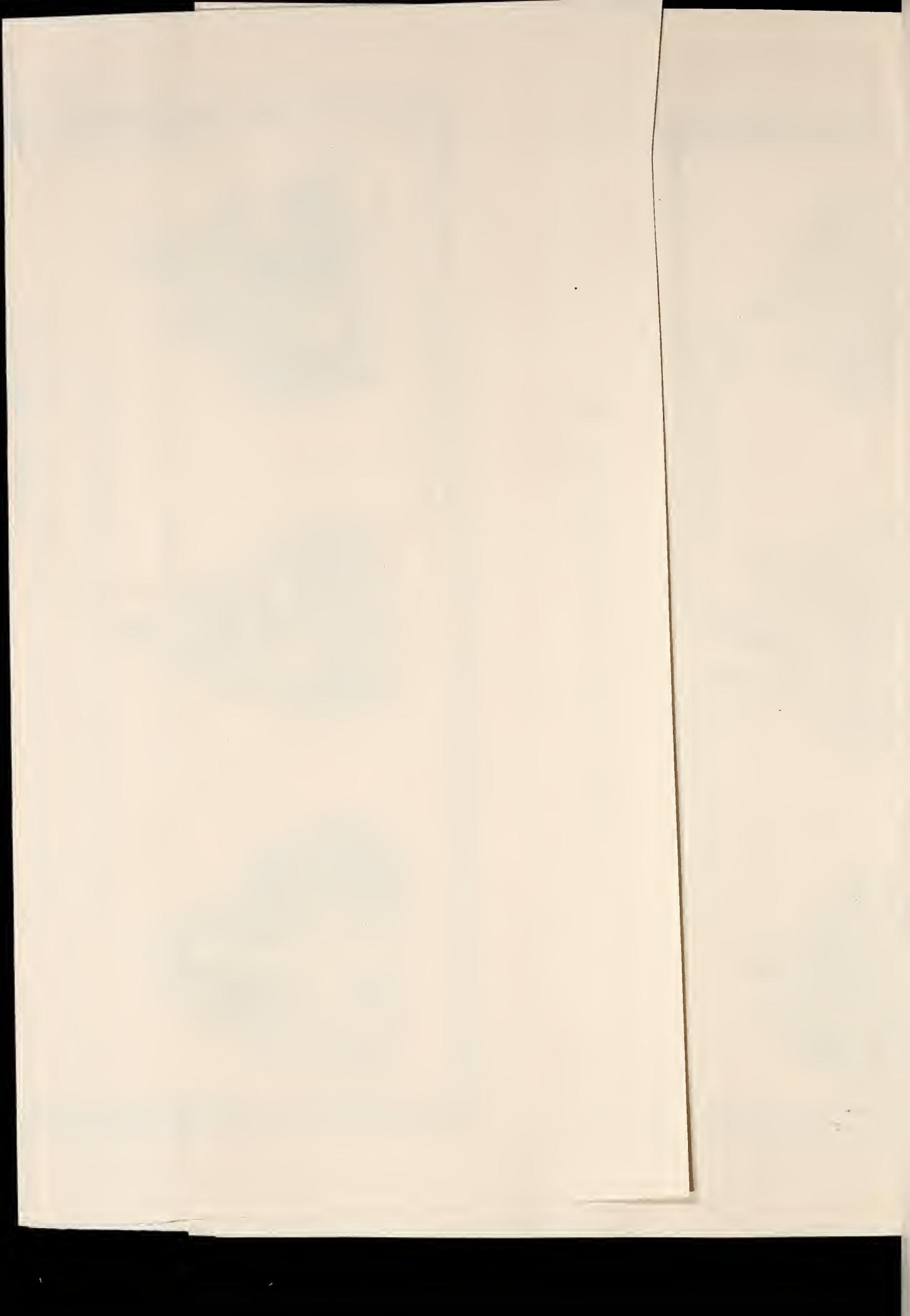
THE PEDDLER AT THE FAIR



THE TAP ON THE WIND



COUNTRY POSTOFFICE



T H E T R A V E L E R S I N E S



THE TRAVELERS

~ 1939 CALENDAR ~

of JOHN ROGERS GROUPS



Groups of Statuary

— BY —

JOHN ROGERS,

1155 Broadway,

Cor. 27th St.,

NEW YORK.

Catalogues may be had on application, or will be mailed on receipt of ten cents.





By David Bourdon

An intimate regard for everyday life made a homely art

John Rogers, 19th-century people's artist once almost a part of many good homes, is now rediscovered and eagerly collected

For nearly three decades in the 19th century, John Rogers was a household name, renowned for his plaster statuettes which adorned middle-class parlors all over the country. His specialty was a type of storytelling sculpture, containing human figures, known as Rogers' Groups. In many ways he was the counterpart to Currier & Ives, the immensely successful New York firm of printmakers, who suffused most of the American print market with inexpensive lithographs. Like Currier & Ives, Rogers stressed mostly the happier aspects of American life in an attempt to make his work more appealing to the widest possible audience.

Rogers excelled at modeling domestic and rural scenes (young couples courting, old folks playing chess), all rendered in a naturalistic style that overlooked no homely detail. His special gift was for capturing the quintessential poses and expressions of specific types of people—soldiers, slaves, doctors, preachers, peddlers, grandmothers and country belles.

Rogers' subject matter sets him apart from most other American sculptors of his time. Moreover, he made his sculpture in a way that seems more appropriate to the 20th century: He mass-produced his work by "publishing" large editions in cheap plaster.

Rogers was a strong abolitionist. His *Slave Auction*, now a rare work, did not sell well at \$5 a copy because it was considered too controversial.



Coming to the Parson is typical of the storytelling content of much of Rogers' affectionate work.

Between 1860 and 1893 Americans bought about 80,000 Rogers' Groups at an average price of \$14. The sculptor preferred "to put them at a price that no one who likes them need hesitate to buy." The Groups were ideal gifts for almost any occasion. One Group, called *Weighing the Baby*, was the inevitable choice for new parents. Another Group, *Coming to the Parson* (above), was so popular as a wedding gift that about 8,000 copies were sold, accounting for one-tenth of Rogers' total production.

Everything about John Rogers, the man, indicates he was the personification of old-time American virtue: honest, thrifty, hard-working and enterprising. He was in life what most men are only in their obituaries: a dutiful son, a dear brother and a loving father of seven children.

He attained maturity as an artist during a period that is not prized today for many of its esthetic inventions. It was an era in which artists did not feel they had to be innovative for innovation's sake, and so most painters and sculptors were quite content to make decorative objects that in no way jarred their audience. To most of them the concept of avant-garde art would have been as remote as Mt. McKinley. Rogers, who belonged to the mainstream of American society, wanted to please his public with works that expressed simple sentiments in a forthright way, frequently with a dash of humor, sometimes with a touch of pathos.

Rogers' Groups celebrate the simple pleasures and

Color photographs by Yale Joel

Sculptor of and for the people

pastimes of 19th-century American life in a style that is his own.

Although his father made a decent salary at the railroad company in Salem, Massachusetts, where Rogers was born in 1829, he apparently could not afford to put young John through Harvard, where so many men of the Rogers family had studied. Instead, Rogers went to the English High School, which trained young men for a life in commerce. One of his teachers, however, taught him to draw, and that awakened his interest in art.

At 16 Rogers took a clerical job, which paid an annual wage of \$50, in a Boston dry goods store. Then he took a better-paid position as a surveyor's assistant with the Boston Water Works.

In Boston, Rogers visited Horticultural Hall and paid 25 cents to see Hiram Powers' celebrated marble sculpture *The Greek Slave* (SMITHSONIAN, November 1972), then making a tour of several American cities. About a dozen years later he asserted that *The Greek Slave*'s fame was due entirely to her chains. "The chain showed that she was a slave and the whole story was told at once. There are plenty of figures as graceful as that and it is only the effect of the chain that has made it so popular." The remark is illuminating because it helps explain why Rogers, in his own work, placed so much importance on storytelling accessories.

In 1848, during a visit to a Boston friend, he was shown a clay figure that the friend had modeled. Rogers was inspired to do the same, so he bought some clay and set to work. "I was quite successful," Rogers recalled later. "I would have been glad to take this up as a business," he continued, "but my relatives thought it offered a poor support, and favored another

David Bourdon, a former Associate Editor of SMITHSONIAN, is now art critic for the Village Voice.



In 1864, at height of Civil War, *Wounded Scout* depicted escaped slave aiding Union casualty.

offer which I had for a position in a machine shop."

The machine-shop job was with Amoskeag, the huge complex of bustling mills in Manchester, New Hampshire. Rogers spent about six years there.

When he was 28, Rogers left the mills. He found a job as master mechanic on the Hannibal and St. Joseph Rail Road, and in 1856 made the thousand-mile railroad journey from Boston to Hannibal, Missouri. The town seemed scarcely civilized. "Unless they import some Yankees," he declared, "I'm afraid they will never make much of a place of Hannibal."

Rogers lost his job during the money panic of 1857, when the railroad closed down its machine shop. He returned to Massachusetts with a renewed determination to become a sculptor. With his own savings, the financial backing of an aunt and uncle and the reluctant approval of his family, Rogers sailed for Paris in the fall of 1858 to acquire the technical training necessary to an aspiring sculptor.



Gamesmanship, as it was employed in an earlier time, furnished the gentle sculptor with innocent scene.

By April 1859, after less than a year in Paris and Rome, and unimpressed by what he saw, Rogers was back home in Roxbury. After five more months there, during which he was unable to find employment, he went job-hunting all the way to Chicago, where he finally found a job as a draftsman in the city surveyor's office. In Chicago, Rogers was invited by some women in his church to produce a statuette that could be raffled off at a charity bazaar. He modeled a clay sculpture portraying two men playing checkers. His checker players attracted considerable attention and were raffled off for the whopping sum of \$75. The most en-

couraging thing about all this was that two or three disappointed ticket-holders inquired about buying other pieces of sculpture. The success and attention were enough to give Rogers heady visions of fulfillment, fame and profit.

He immediately went to work on two more subjects, one of which was a slave auction.

Of *The Auctioneer*, Rogers wrote: "I have rather idealized and made such a wicked face that Old Nick himself might be proud of it—two little quirks of hair give some impression of horns. The woman will be more nearly white and she and the children will come

Sculptor of and for the people

in very gracefully. I am entirely satisfied to stake my reputation on it and imagine the present excitement on the subject will give it great popularity."

He intended to produce the sculptured group in a large edition to assure profit and popularity. "My plan is to get subscribers for it here and then take it to New York and get it cast. I shall then send copies to all the large cities and dispose of them at fair prices so as to become known and have them popular."

Declaring that he was going to make a "perfect balloon" of himself, the 30-year-old ex-draftsman set off for New York, where "promising artists," then as now, are sometimes rewarded.

From the very start of his career in New York, Rogers displayed real flair for imaginative merchandising. To make his *Slave Auction* (p. 50) more appealing, he hired a black man to go about on the streets, hawking the group. Rogers' black agent had scarcely started on his rounds when he had the good fortune to cross the path of an important abolitionist, Lewis Tappan, who not only bought a *Slave Auction* on the spot, but also gave the startled vendor a list of prospects.

Despite considerable enthusiasm in abolitionist circles, *Slave Auction* did not prove to be very popular. It "tells such a strong story," Rogers lamented, that no store would stock it "for fear of offending their Southern customers." Only 30 or so copies were sold, and surviving casts are rare today.

His next subject, a new version of *Checker Players*, was calculated to offend no one. A fancy goods store on Broadway stocked it and put a retail price of \$5 on it. The store people expressed interest in selling more works by Rogers, but tried to talk him out of making realistic genre groups in "cheap" materials. Rogers insisted that his works were "not intended for rich people's parlors, but for the more common houses in the country. . . . As I want them *popular*, they must be put

low or else nobody but the rich will buy them and they would not want them in their parlors. . . . Large sales and small profits is the motto I must stick to."

The Civil War provided Rogers with a whole new range of topical subjects and stimulated his imagination to make some of his finest work. One of his most eloquent and powerful subjects, *Wounded Scout* (p. 52) of 1864, shows an escaped slave helping an injured Union scout through a swamp.

By 1864, when he was 35 years old, John Rogers had reason to be satisfied with what he had accomplished since turning professional five years earlier. His work was increasingly sought after by the public, he was, on occasion, a critical success and he married happily.

James Jackson Jarves, probably the most discerning art critic of the time, was definitely in favor of Rogers' Groups: "Although diminutive, they possess real elements of greatness. In their execution, there is no littleness, artifice or affectation. . . . His is not a high art, but it is genuine art of a high naturalistic order, based on true feeling and a right appreciation of humanity. It is healthful work, and endears itself by its mute speech to all classes."

The first group that Rogers designed after his marriage in 1865 to Harriet Moore Francis, a young New



A Southern woman reluctantly pledging allegiance to the Union—one of Rogers' most popular pieces.

York music teacher, was inspired by a story told to him by his wife's uncle. It portrays a Southern woman, reluctantly pledging allegiance to the Union in order to get food for herself and her son. Having made his initial sketch for *Taking the Oath* (opposite) in September, Rogers worked hurriedly to have the group ready for the Christmas holidays. He sold more than 300 copies that season, and *Taking the Oath* retained its popularity for many years afterward.

Between 1859 and 1893 Rogers produced a total of about 90 groups, in addition to numerous portrait



The hurdy-gurdy man, a monkey and entranced children constitute, what else?, *School Days*.

busts, garden figures, decorative vases and flower boxes. He frequently pressed his wife and children into service as models. His wife and two-year-old son David Francis posed for the mother and child in *The Sitter*, one of a pair of statuettes intended to be placed at opposite ends of a mantelpiece or table. (The second part shows *The Photographer*, adjusting his camera with one hand and holding the articulated stick figure of a soldier in the other.) Two more Rogers children, Katherine and Charles, posed for the enthralled children being entertained by the hurdy-



Believed to be a self-portrait, *Traveling Magician* models Rogers' arched eyebrows, aquiline nose.

gurdy player in *School Days* (left). Katherine also posed for the dozing assistant with the tambourine in *Traveling Magician* (above). The magician himself may be a self-portrait, since he has, in addition to the requisite arched eyebrows and Mephistophelian curls, an aquiline nose that was unmistakably similar to Rogers' own.

Throughout his career Rogers proved himself to be a remarkably resourceful salesman. He advertised widely, of course, and often exchanged his groups for free advertising space in newspapers and magazines. He distributed illustrated catalogs of his wares. He also marketed or licensed photographic reproductions of the groups in the form of album photographs, stereopticon views and magic lantern slides. His thriving enterprise reached its zenith in the mid-1880s, during which his luxurious Union Square showroom became one of the city's most pleasant attractions.

Suddenly, in the late 1880s, Rogers' business dropped off sharply. The decline was partly due to a plunge in the economy which eventually became the financial panic of 1893. But the chief reason for the decline was a change in the public's taste. Rogers' Groups suddenly appeared naive and unsophisticated to the younger, more urbane generation, who ushered

in what became known as the gilded age. Along with wax flowers, haircloth furniture and other Victorian-type furnishings, Rogers' Groups were banished from fashionable parlors.

Coinciding with his waning popularity, Rogers' health began to fail in about 1891. The ailment started out in his right hand, as a slight tremor that did not respond to treatment. Eventually the tremor disabled him to such an extent that he was no longer able to model any sculpture. In 1893 he sold all his rights in the groups to the foreman of his plaster shop, and the business folded soon after. By the time Rogers retired to New Canaan, Connecticut, a couple of years later, his body was nearly doubled over. Almost mercifully, bronchial pneumonia set in and served as the coup de grace in July 1904.

Rogers' reputation was all but totally eclipsed for several decades. But a new audience for his work began to grow and, in 1967, the sculptor was made intellectually respectable by the publication of David

H. Wallace's *John Rogers, The People's Sculptor* (Wesleyan University Press), a comprehensive study of Rogers that is both scholarly and readable.

One of John Rogers' heirs, a 29-year-old great-grandson who is also named John Rogers, spearheads the current revival. The present-day John Rogers, who works as a new products analyst with U.S. Plywood, inherited a lot of family memorabilia. Since he was living in New Canaan, he decided he'd personally restore his ancestor's old studio, which is now maintained by the New Canaan Historical Society. Beginning in the fall of 1969, he spent most of his spare time completely refurbishing the place. While working in the studio in 1970, he was approached by two enthusiasts who persuaded him to head up a group of Rogers' Groups collectors.

Members own 1,800 of the 2,500 surviving Rogers' Groups that have been accounted for. Rogers' Groups are still highly collectible, though they turn up on the market ever less frequently, and seldom in mint



Live Rogers group shows the father of seven, with two yet to come, when photo was taken in 1876.



Namesake and great-grandson, John Rogers, speaks at a current meeting of collectors, The Rogers Group.

condition. The most common Rogers' Groups sell in the \$300 to \$700 range, but scarce pieces will bring \$1,000 and up. More than 40 copies each are known to exist of *Taking the Oath* and *Coming to the Parson*, while surviving casts of *Slave Auction* and *Checker Players* are exceedingly rare. The groups are plentiful in a great many museums, including the Smithsonian's National Collection of Fine Arts, which possesses ten. A copy of *Neighboring Pews* occupies a prominent position in the Lincoln Sitting Room of the White House (though it was not owned by Lincoln). The best and most complete public collection of Rogers' Groups, including 38 of the bronze master models, is in the New York Historical Society.

For a few collectors, the Rogers' Groups are not enough; they have to collect anything associated with Rogers, from lantern slides to personal mementos. For instance, Herman and Eleanor Deutsch of East Meadow, Long Island, own 78 groups (76 in plaster, two in bronze). They also possess plaster life masks, made by

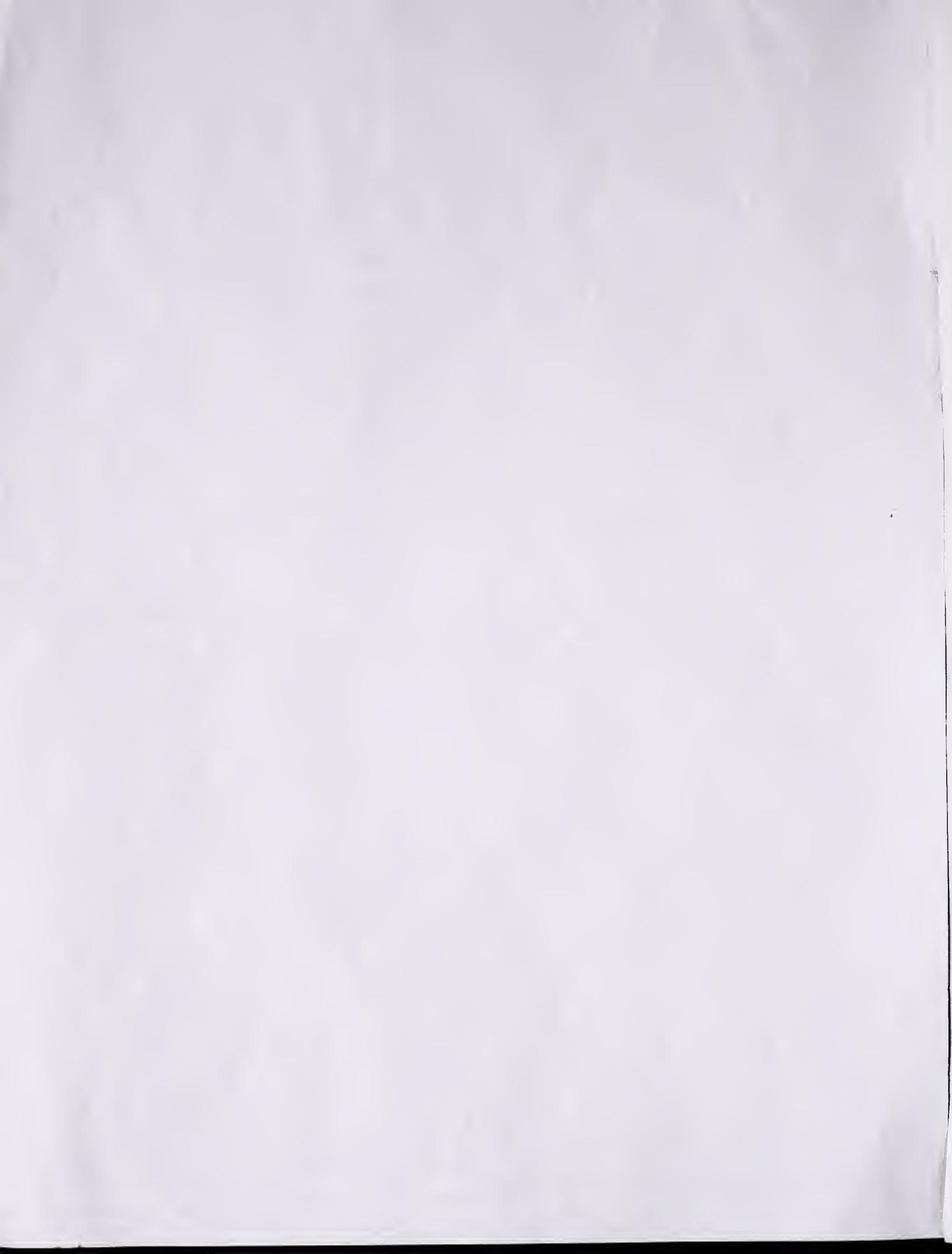
Rogers of his own face and those of his parents. They treasure their 14 glass slides, all showing Rogers' Groups, which they acquired along with their century-old magic lantern. In addition, they keep a fancy stereopticon with vintage views of Rogers' Groups.

Paul and Meta Bleier of Valley Stream, also on Long Island, are just seven pieces short of a complete collection of Rogers' Groups. They have 78 plasters and one bronze. The walls of their living and dining rooms are literally covered with Rogers' Groups. They have written a useful handbook *John Rogers' Groups of Statuary, A Pictorial & Annotated Guide for the Collector*, which they published themselves in 1971.

Nostalgia plays a part in the John Rogers revival. Still, his work speaks more clearly of the American experience of his time than that of his contemporaries who were part of the academic mainstream.

Rogers is a unique figure in the history of American sculpture. He might be said to comprise entirely by himself, a "one-man group."





John Rogers: S Story Of The R

By Les Beitz

CURRENTLY appearing in the advertising columns of three nationally circulated antiques publications is the following: WANTED. Rogers Groups. Will pay top prices. Write, describing subject, condition . . . (and so on).

What are Rogers Groups?

Anyone who is familiar with the American "genre" paintings by Norman Rockwell that were featured for years as cover subjects on the Saturday Evening Post need only translate that artist's remarkable social documentaries into plaster. For John Rogers was, to a couple of earlier generations of Americans, the social chronicler of the masses—only his media was parlor sculpture, rather than full-color paintings for a leading weekly magazine.

Art historians are generally agreed that Rogers didn't produce great sculpture, in the sense that his works exemplified the highest (aesthetic, perhaps?) standards of the craft. But all acknowledge this: that John Rogers captured, as no one else had, the customs, emotions, habits, follies—the simple drama of incidents in the lives of plain folk—the story of everyday Americans during the "Gilded Age."

A Rogers statuary group is apt to be quite sentimental. It will radiate nostalgia. Its theme, of course, will be a simple one. No caption will be required to explain it. All this is because John Rogers modeled his works to reflect the feelings and interests of unsophisticated, homey people.

Art experts notwithstanding, John Rogers contributed measurably to the lore of American Sculpture. The "Wanted" ad cited at the outset here is but one manifestation that his accomplishments have come to be recognized as an exceptionally important force in the folk history of our people.

John Rogers was born in 1829 in Salem, Massachusetts. As a youngster, his bent was toward

working with his hands—crafting things. It seems his nimble fingers were particularly adept at fashioning things "in the round."

When he undertook the task of making a new weathervane to replace a sorry one atop a neighbor's stable, young Rogers was keen to give his trotting dog subject dramatic effect from all sighting points, rather than merely settling for a flat, silhouette cut-out of sorts—the usual treatment afforded such utilitarian objects. His trotting dog became, in effect, a clever example of sculptured copper. His Bowser had character. Here is a farm dog (like all good farm dogs) that ate well!

Because of a certain naivete that appears to pervade the manner, or technique, of much of Rogers' work, some art biographers have assumed that he was entirely self-taught. Not necessarily so.

Research discloses that upon completion of elementary schooling, Rogers went to work as a dry goods clerk in Boston. A cloth house proprietor recognized his sense of design and induced him to make a trip to Spain to select fabrics for exclusive importation. Upon return, Rogers broke away from that profession and began the study of civil engineering with emphasis upon the machinist's trade.

In 1856 we find him in charge of a railroad repair shop at Hannibal, Missouri. The foundry there produced castings for sundry purposes and it was here that Rogers began modeling in clay.

He went to Europe again in 1858, returned the following year to Chicago and entered a surveyor's office as draughtsman.

The significant thing about this is that Rogers had, during the stay in Europe, been exposed to sculptors—real, live sculptors—in action! There were dozens of "ateliers" in operation throughout France and Germany during that time and Rogers

certainly wasn't the type to be merely an idle onlooker. Hence, upon return home, his quick movement into the realm of drafting, an essential in the exacting mechanics of producing effective sculpture.

That same year, 1859, he came up with his first statuary work to be cast for sale. It was titled "The Slave Auction," sometimes referred to as "Uncle Tom's Cabin . . . in plaster." Rogers placed it on exhibition in New York. Contemporary accounts say it was "well received." Encouraging, but not too many sales.

Later that same year he modelled the piece that catapulted him to sudden fame—a wonderful group titled "Checker Players," which he exhibited at the Cosmopolitan Bazaar in Chicago. Hundreds of viewers expressed desires to own a copy of this delightful conversation piece.

The enthusiastic acclaim of admiring crowds at the Bazaar convinced Rogers that he had "clicked." The rest was to be pretty much a foregone conclusion because John Rogers was, in addition to his capacity as an extremely competent craftsman, a mighty sharp merchandiser.

So in 1860, Rogers went into the business of producing parlor statuary in a big way. With inspiration and zest, he created two more realistic subjects that were heavily slanted toward touching the heartstrings of ordinary folks everywhere—"The Village Schoolmaster," and "The Fairy's Whisper." They sold like hotcakes.

Fired with avid dedication now, Rogers embarked upon a career that was to span more than thirty years and bring about the creation of eighty different published groups. Here's how he worked:

With meticulous care, he modeled his original subject in clay. Then he supervised the process of preparing a mold from it in order to effect the casting of a replica in bronze.



Culptor--The Rogers Groups

Photos Courtesy of the Herschel C. Logan Collection

This was the master unit from which his workmen made other molds to mass produce the final product in a sort of hard plaster formula.

After emergence from the mold, the piece was covered with an oil-based paint, usually a tan putty color or smoky gray. A few were finished off in a somewhat brownish tone, to simulate granite. They were beautiful!

And the selling end of it was easy. Display advertising in national magazines did the trick, simply because newspapers of the time heralded each new emission from his studio as a significant event. The groups had price tags of from \$15 to \$25, depending upon the intricacy (and consequent casting expense) of the particular subject. Each creation was patented.

By 1865, in high gear now, Rogers had twenty-five workmen turning out hundreds of plaster reproductions of each new subject he personally modelled with his own hands. He was "in the chips"—a success story in the fullest sense of Yankee Ingenuity tradition.

In certain respects the enterprise was a percentage game, for some of his statuary groups failed to capture the public fancy as well as others. On some subjects, a hundred or so reproductions constituted the completed issue. Needless to say, these limited editions are extremely scarce today. One group, "The Sharpshooters," (a soldier subject done in 1860, foretelling an episode of the impending Civil War), is one of the rarest Rogers groups—commands a small fortune these days.

Other themes, notably his series of three Rip van Winkle anecdotal compositions, sold in the thousands. It is estimated that in the three decades of Rogers' fame, over a million dollars worth of statuary groups were displayed atop

marble-topped Victorian tables from Maine to California. Big business for that era, beyond a doubt.

John Rogers had done something no other American sculptor had even come close to doing. He had created and developed an appealing line of statuary goods that people everywhere could understand, could appreciate, could afford to buy. And they did buy, to place in their very own homes. In bringing about this phenomenal end result, John Rogers was truly unique.

By 1892, however, Rogers' star had dimmed. With other gaudy elements of late Victorian decor, his work went out of vogue and he was forgotten. Thousands of his intriguing creations, superb examples of one of our most distinctive Americana art forms, were carelessly stored away, broken, discarded.

Surviving examples of Rogers groups occasionally come to light from the lofty attics of Victorian mansions along Main Street of once flourishing communities throughout the country. No complete collection of his eighty subjects exists today. The New York Historical Society has an outstanding showing of them, near complete, number seventy-eight works—all but two very rare subjects.

Every Rogers buff hopes to stumble upon "Camp Life, or The Card Players," an 1862 group of which no copy is known. It depicts two soldiers playing cards on an army drum. The other classic rarity is an 1860 piece called "The Farmer's Home." A fortune awaits the discoverer of one of these.

Which brings up the matter of value, the so-called going prices on Rogers groups. Here is an excellent example of how wrong the "book" can be. Two popular Antiques Handbooks (pricing guides, really, that list, describe and assign a fair market value to thousands of items of collector

interest) show Rogers groups to be in the \$60-\$120 range. A couple of exceptionally rare subjects hit the \$150 mark. These prices are just about 100% off target.

Scan over most any antiques publication these days and you'll find knowledgeable dealers advertising to the effect that they'll BUY Rogers groups at prices quoted in established pricing guides. This means that when a dealer secures a group at the "recognized" price, tacks on his usual mark-up, pays for his advertising both to acquire more, and to sell the ones he has—well, the going rate is now TWICE the handbook quote.

So the general rule of thumb on Rogers prices is: \$100 plus, for a relatively popular subject and up to \$350 for "Mail Day," a scarce one. All this, of course, is contingent upon that all-important factor governing antiques values in general... sound condition.

It goes without saying, plaster statuary that has survived a hundred years or more, still in near perfect condition, calls for some bonus dollars when the dickering gets under way.

John Rogers closed his New York studio in early 1893 and retired to his fine residence at New Canaan, Connecticut. He turned his attention to the preparation of anatomical portfolios in the interest of art, and busied himself with making garden and lawn statuary for the spacious grounds of his estate.

He was under no disillusionment. He was well-to-do, contented in the afterglow of the achievements he'd scored during that remarkable professional career, and he was happy in his role as host at social activities with family and friends at home. He died there in 1904.

John Rogers left his mark on America. He had made his statuary "performers" give pleasure to a wide audience; had made a good living at it, too.

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Rogers Groups Now Sought by Collectors of Antiques

Popular Statuettes of Post Civil War Fame Find Their Way Into Museums at Last

Salem, Mass.

Special Correspondence

ROGERS' group models or statuettes, of which about 100,000 were distributed over the United States in the period immediately following the Civil War, are now being collected as antiquities. Second-hand dealers five years ago would gladly accept \$1 to get rid of one of the statuettes; today they are said to be bringing from \$15 to \$20, if in good condition. The task of gathering a complete set is being undertaken under the direction of officials of the Essex Institute of Salem and the Society for the Preservation of New England Antiquities in Boston. The Essex Institute has already a collection of about 50, said to be the largest in the country. Some of the original working models in bronze are now on exhibition in the Metropolitan Museum of Art in New York and some in the Brooklyn Museum.

John Rogers was born in Salem in October, 1839, and received his education in the public schools of Boston. He was obliged to go to work while still young in a dry goods store and later in a machine shop. Through a happy chance, however, he was enabled to spend the year 1858-59 in Europe in study and on his return he went to Chicago, where he modeled for a charity fair his first and one of his best groups, "Checkers Up at the Farm."

This statuette represents a familiar New England scene, with the city visitor at the home of the farmer. After the enjoyment and work of the day, a game of checkers is proposed. In spite of all his ingenuity the city visitor has at last been forced by the clever Yankee into a position where he cannot "move" without being "taken." The face of the farmer expresses a simple childish joy at triumph over the rich and cultured city man. The accessories are true to life: the checkerboard rests on a flour barrel, the farmer sits on a bushel basket. The face and attitude of the city man represent deep study, but his surprise and amusement at being defeated is quite apparent. In the background there are the wife and child of the city visitor, the former studies the board in surprise, while the child tries to kick the checkers off the board.

Gelatine Moulds Aid

It was about this time when Rogers completed his first work, that gelatine moulds were invented, and the casting in these moulds was carried forward to such perfection as to enable the sculptor to reproduce his work accurately and with little cost. He started in a small way with one Italian workman.

"The Football Players," one of his last works, exhibits the same warm feeling that is shown in his initial effort. The group includes four men. The ball has been passed to the halfback, who is trying, with shut jaw and compressed brow, to break through the opposing line, but unfortunately for him he has been "tackled" around the waist by a man whose hold he tries to break by pushing his head down, at the same time trying to escape from the clutches of another player who has caught him about the shoulders. Realizing that he cannot get away with the ball, he is passing it to a confederate who will carry it to the goal.

Contemporary Estimates

From the creation of the first group to the last, Rogers produced about fifty subjects. Their popularity was extraordinary. The Art Arena, referring to Rogers' work during the height of his popularity, said:

"We now come to a high order of ability; indeed, we may call it genius in its peculiar province, as original as it is varied and graphic, pure in sentiment, clever in execution, and thoroughly American in the best sense of the word, in everything. We know of no sculptor like John Rogers of New York in the Old World, and he stands alone in his chosen field, heretofore appropriated by painting, a genuine production of our soil, enlivening the fancy, kindling patriotism, and warming the affections of his lovely and well balanced groups in plaster and bronze. They possess real elements of great-

ness, and in their execution there is no littleness, artifice or affectation. The handling is masterly, betraying a knowledge of anatomy and design not common, and a thoroughness of work refreshing to note."

James Jackson Jarves writing in

which was exhibited in the Boston Museum of Fine Arts, was "John Eliot and the Indian."

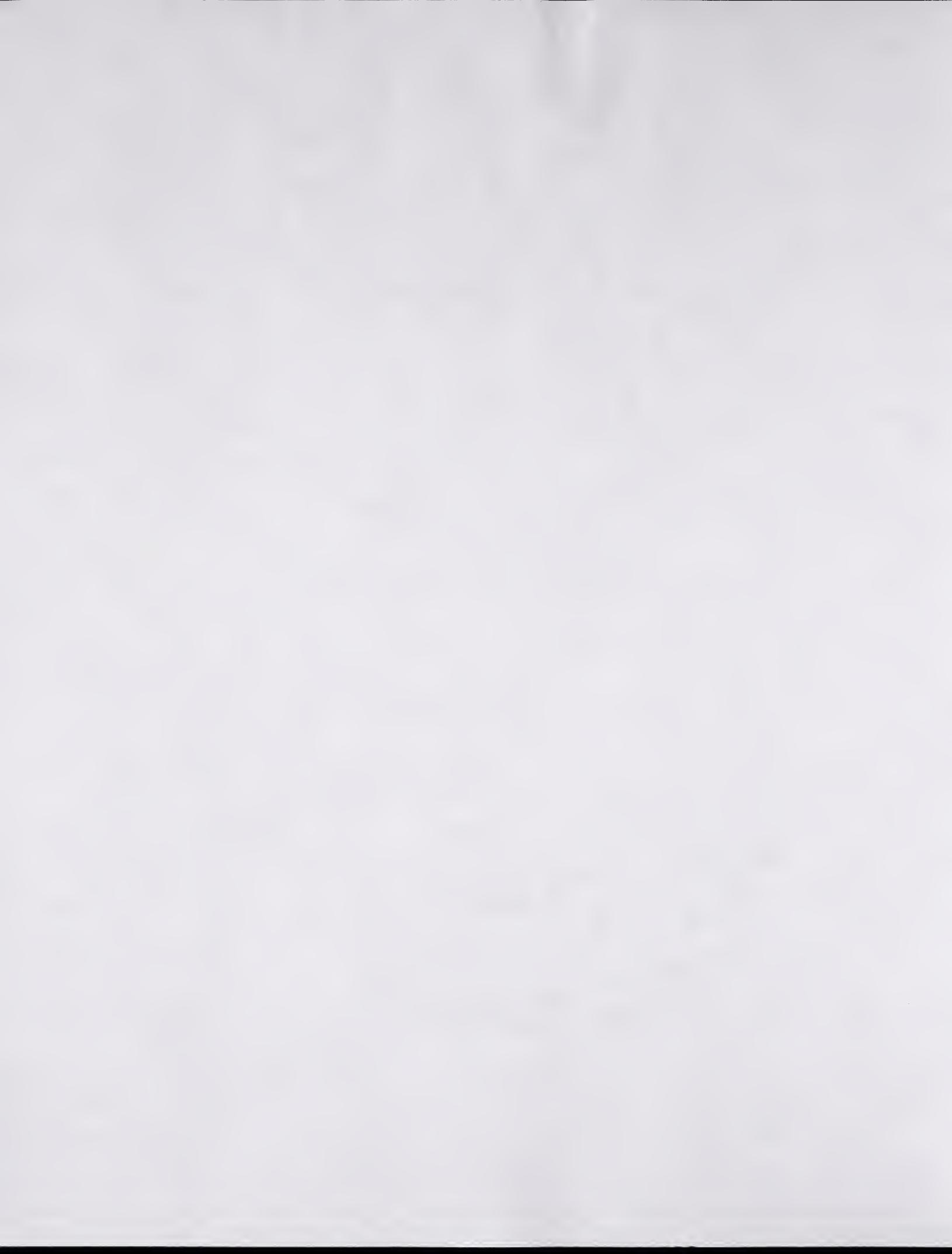
Among his groups and single statuettes were several portraits, notably those of Beecher, Washington, Lincoln and Grant. There was also a series for which Joe Jefferson, the actor, posed in various roles.

Rogers was on a friendly footing with some of the great men of his time. Jefferson took of him with the greatest enthusiasm. He knew Grant, Lincoln and Stanton, and made a group study of these three men. It was declared one of the best portrait groups that Rogers created, and one of the most interesting from an historical point of view.

the Art Idea said of Rogers that "his pathos, naïveté and simplicity of motive increase with his subjects, and give even to the commonplace almost the dignity of the heroic. The chief feature of his art is his power of human expression, bestowing upon plastic material a capacity and variety of soul action which, according to the canons of some critics, it was useless for sculpture to attempt. But he has been successful in this respect and inaugurated a new triumph in his department. He is a master of those motives which help to unite mankind into one common feeling of brotherhood."

A later critic, William H. Goodyear in his "Renaissance and Modern Art," commended the heroic statue of Lincoln exhibited by Rogers at the Columbian Exposition as a "serious and important work of the first-class," but he criticized the small groups, stating that he considered them concessions to popular tastes, adding, however, that it is useless to criticize an artist in such matters, where only the public is to blame.

Many other critics of his day considered that Rogers' fame rested on his large works, such as the statue of Lincoln and that of General Reynolds. Another of his heroic groups,



"ROGERS GROUPS"

SOME time in November we expect to publish a book that should immediately take its place as the foremost, indeed, as far as we know, the only work of its kind in an interesting field. The book will be *Rogers Groups: Tlough and Wrought by John Rogers*. If you don't know the "Rogers Groups," where have you been the last hundred years? "Rogers Groups," say the authors of this new book, "show the history of the last half of the nineteenth century in America by sculpture, much as the Currier and Ives prints do by pictorial art." The authors are Mr. and Mrs. Chetwood Smith, and their book is authorized by Miss Katherine Rebecca Rogers, daughter of the creator of the "Rogers Groups." There will be a full descriptive checklist and many illustrations. Further details will be forthcoming. Meanwhile you might want to signify your interest, especially if you are going to want the special limited edition.



"Coming
to the
Parson."



"The First Ride."

Among the many items evoking the past life of New York City in the remodeled building of the New York Historical Society is the sculpture of John Rogers, which enjoyed a great vogue during the last part of the nineteenth century. Three of these pieces are shown here. An article on the new museum appears in the Travel Section of today's New York Times.

SCULPTURE



"Weighing the Baby."



A bronze plaque of the famous cowboy humorist, Will Rogers, made by Electra Waggoner for Amon G. Carter of Fort Worth, and included in a show by Miss Waggoner in Los Angeles.



THE FAMOUS ROGERS GROUPS

A Complete Check-list and Collectors' Manual

by

V RESTORTON



Privately Printed

ILLUSTRATED WITH WOOD ENGRAVINGS FROM
ROGERS CATALOG

Group #30. THE FOUNDLING



(For description of this Group, see page 19)

Copyright, 1960, by Vrest Orton, Weston, Vermont

THE STATUE IN THE PARLOR

Sculpture is, of course, one of the oldest arts. From primitive clay daubs down to the classic refinements of the Greeks, man has expressed his most noble aspirations in the round. But of the thousands and thousands of sculptors over centuries, one, John Rogers, born in 1829 in Salem, Massachusetts, was unique. Whilst others created statues for salon exhibits, for the rarefied air of museums or in heroic size for city squares, John Rogers, a self-taught artist who lived most of his life in New Canaan, Connecticut, succeeded in making sculpture popular. He was the only man in the long history of the art who was able to place a piece of sculpture in the average home.

John Rogers produced the first of his statuary figures (known as Rogers Groups) in 1859. By the seventies, and certainly all through the eighties the high class and even middle class home that did not display, on the oval, marble-topped parlor table, one of these homey pieces of sculpture was simply out of the swim. Not only were Rogers Groups considered the thing to have and surely the most stylish factor in the Victorian decor, but actually they served as marvelously inventive conversation pieces.

Why was this so? Well, because they told, most of them, a simple story. And the story they told was a warm, irresistible fascinating story that the average family readily understood and had sentimental feelings for. In short the Rogers Groups were, in a manner of speaking, Norman Rockwell Saturday Evening Post covers in sculpture. No caption was needed to explain them, just as Rockwell's Post covers need no explanation.

Since Rogers decided early that he would not imitate Greek and Roman classic work but would try to represent the feelings and interests of the common every day person, he was able to capture, as no other American ever did, the customs, habits, emotions, dramas and comedies of the normal family. Sentimental, of course. Nostalgic, of course. Simple, of course. But what is wrong with that?

From the first Rogers Group modeled in 1859, called the "Checker Players", showing two men playing the then national game in the country store, down through the evocative renderings of Civil War topics and finally, the habits, customs and dress of the American small village or rural family, Rogers touched the vibrant heartstrings of the American people as no other sculptor ever did. And he not only touched them, but he was able to place in their very own homes an object that continued to touch them. In this he was truly unique.

It is not easy today, with our complex amusements and sophisticated diversions, to understand just how deeply and enthusiastically popular the Rogers Groups were in their day. No one who could afford the \$15.00 to \$25.00 price tag failed to send a Rogers Group as a wedding gift or a presentation for any great occasion. Even entertainments in the form of tableaux with living figures acting out the Groups were attempted in many homes. They were also a favorite subject of stereopticon pictures and magic lantern slides. Newspapers greeted each new Rogers creation as a major event.

Between 1860 and 1893 John Rogers created eighty different published Groups. Each was patented and in his New York studio he had some 25 workmen turning out hundreds of plaster reproductions. Of some subjects they cast and sold a hundred; of some thousands. In the 30 years of Rogers' fame, he sold over a million dollars worth of sculpture: a lot of money for art work in those days or any days.

After modeling one original in clay with his own hands, Rogers had a bronze model made of most of the groups except the first four or five. From these permanent bronzes (now in The N. Y. Historical Society) his workmen made molds from which they cast the saleable figures. Each group was cast in plaster, then covered with an oil paint usually tan putty color (so not to show the dust) but sometimes darker brown, sometimes lighter gray. Many of these Groups such as the Shakespeareans series display an amazingly intricate form of superb casting. The Groups were sold widely by a series of illustrated catalogs issued by Rogers and by display advertising in national magazines.

Mr. Rogers lived on until 1904 but before the 1890's were over his work went out of style and he was forgotten. With the other gaudy elements of late Victorian decor, hundreds of Groups were broken, discarded or stored away in attics.



(For description of this Group, see page 17)

Today, and especially in the last three or four years, we are beginning to appreciate these important works of highly skillful craftsmanship perhaps with even a deeper sense than did our fathers and grandfathers. Today we realize that no one else has, in sculpture, expressed with such delightful sentiment and meticulous care, American social history of the last half of the 19th century.

Museums are beginning to collect Rogers Groups. The largest and best collection, consisting of all but two of the 80 designs, is on public exhibit at the New York Historical Society on Central Park West, in New York City, under the care of Robert W. G. Vail. Another good collection is at the Essex Institute at Salem, Massachusetts, Rogers' birthplace; another at Manchester, N. H. where Rogers once lived. Several

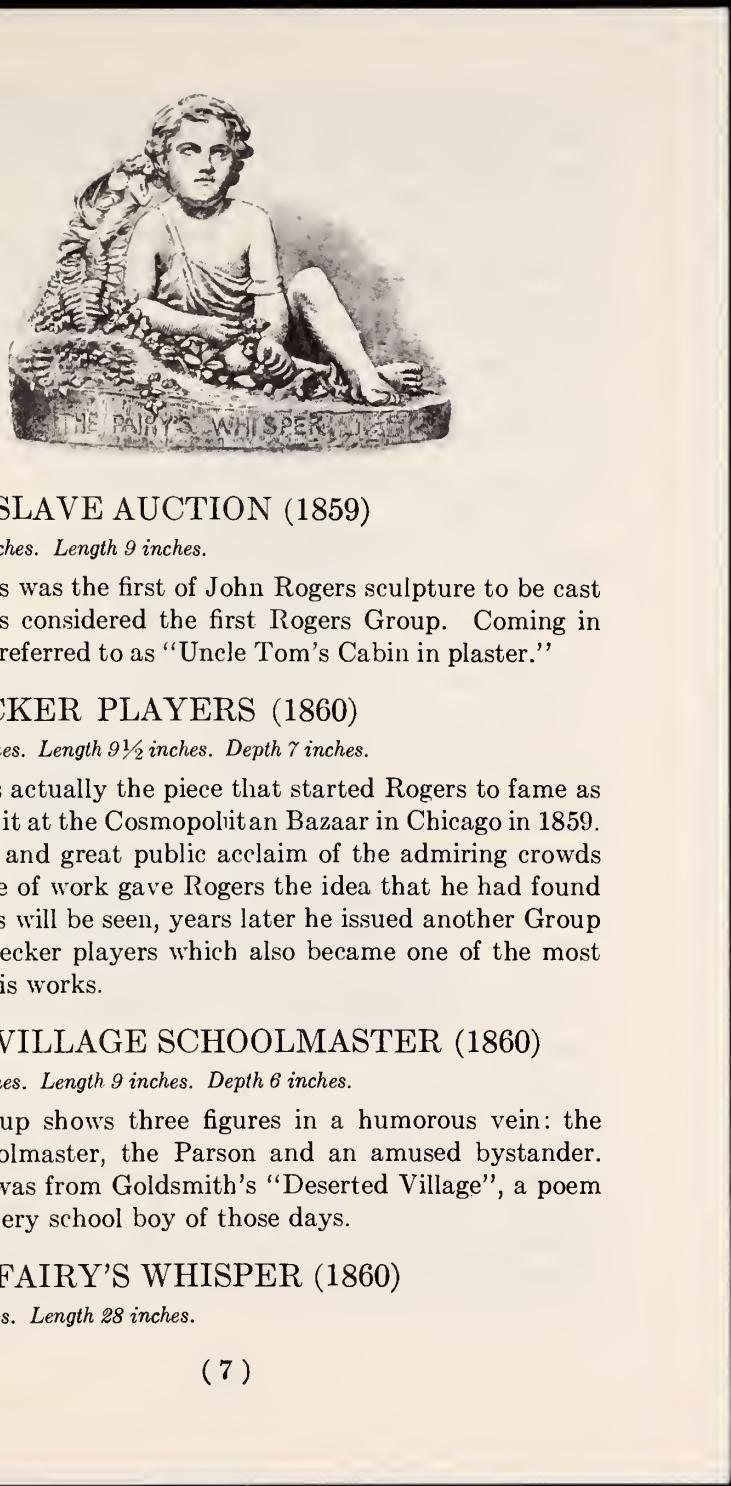
private collectors are collecting these interesting Groups. A noteworthy collection is owned by Doctor Grace Burnett. I have been assembling my collection for several years. I consider myself lucky to have been able to obtain some of the rarest of all the Groups, the Civil War items which, of course, were also the first that Mr. Rogers made. I hope over the years to discover more.

No one pretends that Rogers Groups are great art. But no honest critic can deny that they did make, as *genre* art, an important contribution not only to sculpture, but to the folk history of our people. While his contemporaries were turning out single, noble but wholly derivative classic pieces of European type sculpture few Americans would ever see, John Rogers went the other way and created realistic, straightforward renderings of every day people that captured not only the public fancy but the public heart.

I was fortunate enough to acquire through the courtesy of The Vermont Historical Society, reproductions of the charming wood engravings Mr. Rogers used to illustrate his own catalogs. It is these that I am reproducing in this brochure.

Many of the descriptions of the Groups in the following Check-list are in Mr. Rogers own words quoted from his catalogs. To some, I have added a word or two of my own. For information on several I am deeply indebted to David H. Wallace of Philadelphia, today's leading authority on Rogers and now engaged in doing a definitive book on Rogers and his work. Mr. Wallace's book will be published in the near future, I trust, so collectors may have not only the wonderful story of this remarkable folk sculptor, in great detail, but may also have a documented and detailed account of his voluminous work.

For measurements of the groups and other important data, I am much indebted to the only existing book on Rogers: an excellent volume written by Mr. and Mrs. Chetwood Smith, and published by Goodspeed in Boston in 1934. This book, long out of print, is unobtainable today. For this reason I am issuing this short brochure to serve as a catalog of my own collection now on display in the Vermont Country Store.



1. THE SLAVE AUCTION (1859)

Height 13½ inches. Length 9 inches.

Since this was the first of John Rogers sculpture to be cast for sale, it is considered the first Rogers Group. Coming in 1859, it was referred to as "Uncle Tom's Cabin in plaster."

2. CHECKER PLAYERS (1860)

Height 8½ inches. Length 9½ inches. Depth 7 inches.

This was actually the piece that started Rogers to fame as he exhibited it at the Cosmopolitan Bazaar in Chicago in 1859. The sudden and great public acclaim of the admiring crowds for this piece of work gave Rogers the idea that he had found his forte. As will be seen, years later he issued another Group depicting checker players which also became one of the most popular of his works.

3. THE VILLAGE SCHOOLMASTER (1860)

Height 9¾ inches. Length 9 inches. Depth 6 inches.

This group shows three figures in a humorous vein: the village schoolmaster, the Parson and an amused bystander. The theme was from Goldsmith's "Deserted Village", a poem known to every school boy of those days.

4. THE FAIRY'S WHISPER (1860)

Height 21 inches. Length 28 inches.

A little child, while seated on a bank, gathering flowers, hears a fairy among the fern leaves at his side, whispering in his ear, and listens intently to hear what it says to him. The figure of the child is life size.

This was the first of the larger groups and one of the few showing a single figure. The delightful modeling of a small winged fairy makes it easy to understand why Rogers himself said "This is my first attempt at anything ideal." Mr. and Mrs. Chetwood Smith in their book on Rogers comment that "Rogers never again made a design taken from the realm of pure imagination."

5. THE FARMER'S HOME (1860)

David Wallace, leading authority today on Rogers, says that this was "medallions after Thorwaldsen's *Night and Morning*." It is rare and no copy is at present known.

6. THE SHARP SHOOTERS (1860)

Height 12 inches. Length 11½ inches. Depth 7 inches.

This small Group is the first of several dealing with the Civil War. It shows two soldiers hiding behind a stone wall with a dummy figure, made of a stuffed coat and hat, being held up above the wall as a decoy to attract enemy fire. One of the rarest groups.

7. THE PICKET GUARD (1860)

Height 14½ inches. Length 10 inches. Depth 8 inches.

Two variants of this Group are known. One with veil on the officer's cap is the first state. Later because of danger of breakage, the veil was left off.

This Group shows an officer of the Union Zouaves, with a soldier on each side, walking intently toward the picket line. The most romantic figure of the first days of the Civil War was Colonel Elmer Ellsworth of the famous Zouaves. Ellsworth met an untimely and tragic death early in the war. Probably this Group was inspired by Ellsworth's wide reputation. Mr. Rogers forbade photographers to take pictures of his groups, but he did allow this one to be copied for a lithograph by

Dominique Fabronius, the Belgian artist and it was used as a cover design for a piece of music published in Boston in 1864.

8. THE TOWN PUMP (1862)

Height 13 inches. Length 10 inches.

A Union Soldier is standing at the old wood pump with a cup of water in his hand, talking to a comely girl with a bucket on her arm.



9. CAMP FIRE or MAKING FRIENDS WITH THE COOK (1862)

Height 12 inches. Length 11 inches. Depth 6½ inches.

The negro cook is opening the cover of a big stew-kettle while a young soldier sits on a basket, and is about to sample the concoction. This one is so realistic that even the bubbles of the soup are shown.

10. CAMP LIFE or THE CARD PLAYERS (1862)

No copy of this is known. It shows two soldiers in uniform, playing cards on an army drum.

11. THE WOUNDED SCOUT or FRIEND IN THE SWAMP (1862)

Height 23 inches. Length 10½ inches. Depth 8½ inches.

Published at the time when some Union soldiers had escaped from Libby prison, this shows a wounded Union scout who has been shot through the arm, being helped by a slave. They are making their way to the slave's home in the swamp. A copperhead snake is trying to strike the negro. This is the Group Mr. Rogers gave to President Lincoln and received a holograph letter of thanks.

12. TROUT FISHING

Long listed as a Rogers Group but according to Dr. Wallace it is not by Rogers.

13. UNION REFUGEES (1863)

Height 22½ inches. Length 12 inches. Depth 10½ inches.

This represents a scene in the early part of our civil war. A Union family have been driven from their home in the South. The father carries all the property they have saved in a bundle slung on his gun. The little boy is trying to console his mother by giving her flowers.

Mr. Rogers' sister posed for the wife. Mr. Wallace reports there are two versions; one showing the wife with long, the other with short sleeves. The Group was issued both in plaster and zinc bronze.

14. COUNTRY POSTOFFICE (1863)

Height 20 inches. Length 14 inches. Depth 10½ inches.

This is another Civil War subject showing an old cobbler, who is also the rural postmaster, trying to read the address on a letter the young lady at his side is waiting for.

15. MAIL DAY (1863)

Height 16 inches. Length 8 inches. Depth 8½ inches.

It is the day for the mail to close, and a soldier is puzzling his brains so as to complete his letter in time. This design was made during our civil war.

16. RETURNED VOLUNTEER or HOW THE FORT WAS TAKEN (1863)

Height 20 inches. Length 14½ inches. Depth 11 inches.

A soldier has built a fortification with some of the blacksmith's tools, and also an opposing battery with a horseshoe and nails, and he is showing the blacksmith how they took the fort. Looking on is a little girl about 6 years of age.





17. THE BUSHWHACKER or THE WIFE'S APPEAL FOR PEACE (1864)

Height 22½ inches. Length 11½ inches. Depth 8 inches.

This group shows a bearded bushwhacker (a guerrilla) being importuned by his wife to stop fighting. It was shown first at a reception at Mr. Rogers studio at 204 Fifth Avenue, in March, 1864.

18. WOUNDED TO THE REAR or ONE MORE SHOT (1864)

Height 23½ inches. Length 9½ inches. Depth 10 inches.

Two wounded soldiers have been ordered to the rear during a battle, but one of them is taking out a cartridge to load up again, determined to have one more shot before leaving.

19. THE HOME GUARD or MIDNIGHT ON
THE BORDER (1865)

Height 23 inches. Length 8 inches. Depth 7½ inches.

Two females living on the border during the Civil War and the only ones left to guard the home as the men are all in one army or the other, are suddenly called up by an alarm at midnight. The older one is in the act of cocking a revolver, while the other clings to her for protection.



20. TAKING THE OATH AND DRAWING
RATIONS (1865)

Height 23 inches. Length 12½ inches. Depth 9½ inches.

After the war, many Southern families were very much reduced and obliged to ask for food from the government; when they did so, they were compelled to take the oath of allegiance.

The group represents a Southern lady, with her little boy, compelled by hunger, reluctantly taking the oath of allegiance from a Union officer, in order to draw rations. The young negro is watching the proceedings, while he waits to have the basket filled for his mistress.

This group was favored by southerners as they considered that Rogers had paid a great tribute to southern women in the figure of the mother.

21. UNCLE NED'S SCHOOL (1866).

Height 20 inches, Length 14½ inches. Depth 9 inches.

An old negro boot-blacker is keeping school, but one of his scholars, a mulatto girl, has asked him a puzzling question, while a lazy little boy is mischievously tickling his foot, which he feels, but is too much occupied to attend to.



22. THE CHARITY PATIENT (1866)

Height 22 inches. Length 12½ inches. Depth 8 inches.

A sentimental portrait of the old village doctor attending to a charity patient; a woman with an infant in arms. This was one of the most beloved groups according to the Smiths.



23. THE SCHOOL EXAMINATION (1867)

Height 20 inches. Length 13 inches. Depth 9 inches.

One of the School Committee has come to examine the school, and is pointing out, good-naturedly, on the slate, the mistake the little girl has made in her sum, while the teacher stands by to encourage her.



24. THE COUNCIL OF WAR (1868)

Height 24 inches. Length 15 inches. Depth 13 in.

The President's son, Robert Todd Lincoln, (who lived in Manchester, Vermont,) said the model of his father was the best likeness he had ever seen. Secretary of War Stanton praised it highly in a letter to Rogers. Wallace reports variants:—one with Stanton wiping his glasses behind Lincoln's head; another more common version shows Stanton wiping his glasses over Lincoln's shoulder. The third has Stanton's right arm hanging at his side, with his left holding glasses.

25. CHALLENGING THE UNION VOTE (1868)

Height 22 inches. Length 13 inches. Depth 11½ inches.

This shows three figures, a man seated at a desk, another standing behind him, and a girl leaning on the ballot box. A voting scene in the south before the war, this Group is seldom found in good condition.

26. COURTSHIP IN SLEEPY HOLLOW or
ICHABOD CRANE AND KATRINA VAN
TASSEL (1868)

Height 16½ inches. Length 15½ inches. Depth 9 inches.

Designed from Washington Irving's Legend of Sleepy Hollow where Ichabod Crane tries to gain the affections of Katrina Van Tassel. They are both seated on an old-fashioned Dutch settle, and while she is caressing a kitten in her lap, he is urging her to accept a bouquet.



27. THE FUGITIVE'S STORY (1869)

Height 22 inches. Length 16 inches. Depth 14½ inches. (For picture see page 5)

Three men prominent in the anti-slavery movement, William Lloyd Garrison, John Greenleaf Whittier and The Rev. Henry Ward Beecher are listening to the story of an escaped female slave with child. All three men said these were excellent likenesses. Rogers make measurements of his subjects which accounts for their accuracy.

28. COMING TO THE PARSON (1870)

Height 22 inches. Length 17 inches. Depth 10½ inches.

The Minister is sitting in his study at his table, reading his paper, and has just looked up to notice a couple approaching hand in hand. The young man is pointing with his thumb to his companion, and asking the parson to marry them. His dog has just caught sight of the parson's cat.

This was the most popular and successful of the Rogers Groups; 8000 castings were sold at \$15.00 each, all within a few months of publication.



29. PARTING PROMISE (1870)

Height 22 inches. Length 10 inches. Depth 8 inches.

A young man is about to start on a journey, and, on parting from his lady-love, puts an engagement ring on her finger.

When Rogers finished with the Civil War Groups, he took up the more sentimental subjects dear to the hearts of the rural folk of the time. A variant of this Group shows the man without mustaches.



30. THE FOUNDLING (1870)

Height 21 inches. Length 12 inches. Depth 11 inches. (For Picture, see page 2)

A poor woman has left her baby, in a basket filled with straw, at the door-step of an old gentleman, who comes out with his lantern, and takes it kindly up, while she listens behind the fence to hear how it will be received. She has one of the baby's shoes in her hand for a keepsake.

31. RIP VAN WINKLE AT HOME (1871)

Height 18½ inches. Length 10 inches. Depth 10 inches.

Rip is resting against a fence, and watching a little fellow who is straining to raise and aim his gun, while a little girl has put his hat on, and is pulling his hair to attract his attention. As Washington Irving says in his story: "The children of the village would shout with joy whenever he approached. He



assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity."

This and the other Rip Van Winkle groups were suggested by the play in which the great actor Joseph Jefferson took the lead. For these groups the noted actor posed for Mr. Rogers.

32. RIP VAN WINKLE ON THE MOUNTAIN (1871)

Height 21 inches. Length 9½ inches. Depth 9½ inches.

Hearing his name called, he hastened down the mountain, while "Wolf bristled up his back," and looked "fearfully down the glen." They met a "short, square-built old fellow, with thick bushy hair and a grizzled beard. His dress was of the antique Dutch fashion—a cloth jerkin strapped around the

waist, several pairs of breeches, the outer one of ample volume, decorated with rows of buttons down the side, and bunches at the knees. He bore on his shoulder a stout keg, that seemed full of liquor, and made signs for Rip to approach and help him with the load."

33. RIP VAN WINKLE RETURNED (1871)

Height 21½ inches. Length 9½ inches. Depth 9 inches.

Standing in his ruined gateway, Rip tries to recognize his old homestead. "He found the house gone to decay, the roof fallen in, the windows shattered, and the doors off their hinges. A half-starved dog, that looked like Wolf, was skulking about it. Rip called him by name, but the cur snarled, showed his teeth, and passed on. This was an unkind cur indeed. 'My very dog,' sighed poor Rip, 'has forgotten me.' "

34. BUBBLES (1872)

Height 40 inches. Length 17 inches. Depth 16 inches.

This life-size statue of a pretty little boy was made for lawns and gardens and guaranteed, according to Mr. Rogers, "to stand hot and cold weather and rain." Few copies are found these days.



35. PLAYING DOCTOR (1872)

Height 14½ inches. Length 15 inches. Depth 11½ inches.

Two children, dressed in their parents clothes, as mother and doctor, are playing that a younger one is sick, and his mother has wrapped him in a blanket, and soaked his feet, before she called the doctor; but now he has come, with his bottles of medicine, and is examining the patient.

John, and Charles Francis, Mr. Rogers sons and his daughter Katherine all posed for this group.



36. THE FAVERED SCHOLAR (1872)

Height 21 inches. Length 15½ inches. Depth 11 inches.

The teacher is partial to a young girl, and is helping her with her sums on her slate, while a boy is making fun of her round the corner of the teacher's desk, by putting curls, torn

from the leaves of his book, over his ears. A bunch of lilaes, which was probably brought by the favored scholar, ornaments the desk.

Apparently the girl is old enough to be of special interest to the young male teacher.

37. WE BOYS (1872)

Height 17 inches. Length 15½ inches. Depth 8 inches.

The boys have brought the horse to the brook. While he has been drinking, the boy who drove him lost the reins, and is trying to regain them with his stick, but is alarmed at the threatening action of the horse, who is turning his head to bite, as he is irritated by the other boy, who is trying to climb on his back from the bank, and is pulling himself up by the horse blanket.



38. WE BOYS (1872)

This is the same as No. 37 except the horse was modeled with head up instead of down.

39. HIDE AND SEEK: WHOOP! (1874)

Height 46 inches. Length 19 inches. Depth 16½ inches.

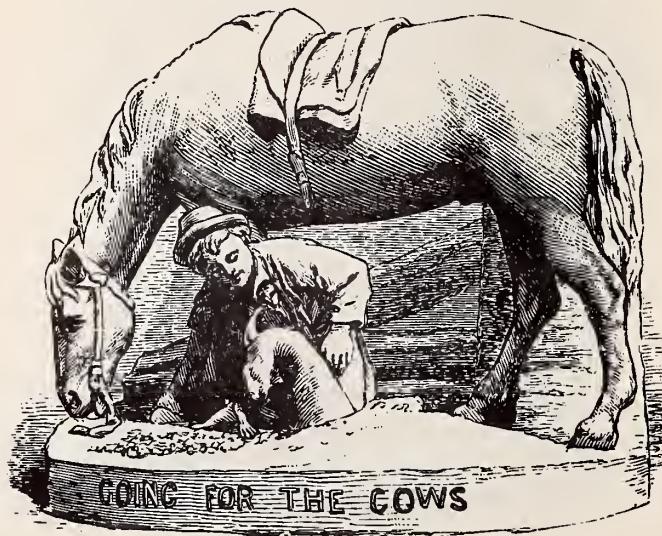
The little girl has concealed herself behind a vase, standing on the trunk of a tree, and has just called "Whoop!" to her companion.

This life size figure of a young and comely girl was later offered with a stone pedestal for \$10.00 extra. The girl stands on a cast-iron base and the vase beside her is cast iron to hold plants and flowers.

40. HIDE AND SEEK (1875)

Height 49 inches. Length 18 inches. Depth 18 inches.

This companion piece of No. 39 was the tallest of all Groups and shows life size figure of a boy, standing next to a pedestal and vase. Henry L. Stimson, twice a Cabinet officer (Secretary of War in World War II) posed for the boy.





41. GOING FOR THE COWS (1873)

Height 11½ inches. Length 14½ inches. Depth 9½ inches.

The boy has ridden to the pasture for the cows. The bars are down, and the horse is grazing, while the boy and his dog are too much interested in a woodchuck's hole to think of the cows.

This group was inspired by the antics of Rogers own children in their happy home at New Canaan, Conn. The horse is a Vermont Morgan. It is typical of the story-revealing character of Rogers' work.

42. THE TAP ON THE WINDOW (1874)

Height 19½ inches. Length 16 inches. Depth 11½ inches.

The gentleman has just come to the point of offering himself, when he is very awkwardly interrupted by a tap on the window by some one apparently more congenial to the lady.

43. THE SHAUGHRAUN AND TATTERS (1875)

Height 20 inches. Length 11½ inches. Depth 9½ inches.

The Shaughraun (which is the Irish name for vagabond) is taken from Mr. Boucicault's play of that name, and was modeled from him in all its details. It represents him in the scene where he describes how he made his dog perform to amuse the soldiers outside the prison where his master was confined, while he played familiar tunes on his fiddle to let him know he was there.

Dion Boucicault was a very popular writer of 19th century lurid melodramas. One, "After Dark, or Neither Maid, Wife, Nor Widow," was revived in 1927 in Hoboken by a group of New York writers of which I was one.

44. CHECKERS UP AT THE FARM (1877)

Height 20 inches. Length 17 inches. Depth 13 inches.

A gentleman who has gone up to the farm with his wife and baby, is playing checkers with the farmer, who has forced his opponent's pieces into positions where they cannot be moved without being taken. The lady is watching the game, while the child in her arms is amusing itself by kicking off the checkers on the board.

This was a popular Group, probably the second best seller, Over 5000 copies were sold at \$15.00 each.

45. WASHINGTON (1875)

Height 30 inches. Length 10 inches. Depth 10 inches.

Rogers notebooks reveal many descriptions of Washington's portraits, measurements and sketches of uniforms so that this portrait might be accurate.

46. WEIGHING THE BABY (1877)

Height 21 inches. Length 15 inches. Depth 13 inches.

The lady has brought her baby to be weighed in the grocer's scales, and has placed it in the balance. A boy is pulling down and adding to the weight of the baby, unseen by the others, who are surprised at the high weight recorded.

The mother was posed for by Mrs. Rogers, the boy by her son Charles Francis Rogers. This country store scene was one of the most familiar because the country store was the great institution of that era.



47. THE MOCK TRIAL or ARGUMENT FOR THE PROSECUTION (1877)

Height 21 inches. Length 21 inches. Depth 11½ inches.

This represents a parlor scene where a young man is charged with committing some offense. The lady, who takes the part of prosecuting attorney, is delivering such a withering and sarcastic argument to the judge against the prisoner, that he turns round for protection to the young lady policeman who has him in charge. Mr. Rogers sister posed for the prosecutor.

48. SCHOOL DAYS (1877)

Height 21½ inches. Length 12½ inches. Depth 9 inches.

Two children, on their way to school, stop to see the dancing figures in a hand-organ. The little girl is still intently watching them, but the boy is startled by the loss of his hat, which has been snatched from his head by the monkey on the organ.



49. THE TRAVELING MAGICIAN (1877)

Height 23 inches. Length 15½ inches. Depth 15 inches.

The Magician has fitted up a temporary stand and is performing his tricks before an old man and a boy, who represent the audience. He has the old man's hat, out of which he has taken several things, and is just now lifting out a rabbit, much to the astonishment and amusement of both. The Tambourine girl, seated in front, is tired out and has fallen asleep.

50. PRIVATE THEATRICALS or LAST MOMENTS BEHIND THE SCENE (1878)

Height 24½ inches. Length 20 inches. Depth 12 inches.

The lady and gentleman are dressed for some play in the costume of the time of Louis XIII.; and are just preparing to appear on the stage. The lady is taking a last look at her part in the book, and the gentleman is putting the finishing touches to her brow with burnt cork.

Mr. Rogers, as were many of his day, was deeply interested in drama, especially the Shakespearean. This was the heyday of the fame of the greatest of all dramatic actors, Edwin Booth, not only the noblest of them all, but the founder of my New York Club, The Players.





51. THE SITTER (1878)

Height 17 inches. Length 8½ inches. Depth 8½ inches.

This one of a pair shows a woman (posed by Mrs. Rogers) posing her child on a table for the photographer.

52. THE PHOTOGRAPHER (1878)

Height 18 inches. Length 8½ inches. Depth 8½ inches.

This companion piece to *The Sitter* was made to use on mantel as one of a pair. This pair was smaller than most groups.

53. THE PEDDLER AT THE FAIR (1878)

Height 20 inches. Length 14 inches. Depth 11 inches.

The Peddler is on horseback with his box of jewelry before him, and is watching with interest the result of the solicitations of the young lady by his side, who is coaxing her father to buy a necklace. The Peddler's cart was as familiar as the country store.

54. THE BALCONY (1879)

Height 32 inches. Length 15 inches. Depth 11 inches.

The lady in the Balcony is supporting her little boy, who is dropping over the railing a piece of money into the hat of one of the street musicians below, while the girl, with a tambourine, is making a dog sit up and balance something on his nose. This is one of the most intricate examples of the Rogers' castings.



55. POLO (1879)

Height 21 inches. Length 16 inches. Depth 11½ inches.

The rider in the background is trying to take the ball past the flag, and so win the game—but which his opponent is just in time to prevent. The flag and all parts of this group that would be liable to injury are made in metal.

This departure from the folk ways of the people was not very successful.



56. IS IT SO NOMINATED IN THE BOND?
(1880)

Height 23 inches. Length 19½ inches. Depth 12½ inches.

Antonio Bassanio, Portia, and Shylock are here represented in the trial scene from Shakespeare's play of the "Merchant of Venice." The stairs are supposed to lead to the seat of the

Duke, who presides over the court, but is not represented in this group. Portia has disguised herself as a lawyer, and has come to assist the Duke with her legal knowledge. She has the bond in her hand which Antonio has given, and by which he agreed that Shylock should have a pound of his flesh if he did not repay the money he had borrowed.

Edwin Booth was the model for Antonio.

57. THE REFEREE (1880)

Height 22 inches. Length 11 inches. Depth 11½ inches.

An old gentleman, as the Referee, is measuring the height of two ladies, one of whom is playfully adding to hers by standing on tiptoe. The costumes belong to the last century.

By "last century" Mr. Rogers meant the 18th.



58. THE WRESTLERS (1880)

Height 27 inches. Length 17 inches. Depth 14 inches.

The design of "The Wrestlers" is taken from Shakespeare's play of "As You Like It." Celia, the Duke's daughter, with her cousin Rosalind, and Touchstone, the court fool, are watching the struggle between Charles the wrestler and Orlando, who is a young stranger, and apparently no match for the athlete.

59. A MATTER OF OPINION (1881)

Height 21 inches. Length 17½ inches. Depth 12 inches.

Two physicians meet by the side of an invalid lady. One of them is holding her hand and feeling her pulse, and is apparently explaining his view of the case. But the other cannot suppress his scorn. He is buttoning up his coat and preparing to leave.

This is one of Rogers' several evocative groups about physicians.



60. FETCHING THE DOCTOR (1881)

Height 16 inches. Length 16 inches. Depth 7 inches.

In my opinion, this is one of the best. The modeling of the horse, with all feet off the ground, and the relation of the figures to the action, illustrate Rogers professional grasp of the classic art.

61. HA — I LIKE NOT THAT (1882)

Height 22 inches. Length 19½ inches. Depth 12 inches.

Edwin Booth again posed for Rogers in this well beloved scene from *Othello*. This is one of the most decorative castings.



62. NEIGHBORING PEWS (1883)

Height 18½ inches. Length 15½ inches. Depth 12 inches.

Two ladies have come late to church. The gentleman behind them is showing the younger one the hymn, which makes

the elder lady feel indignant at the preference shown. The boy in the front pew is amusing himself by putting on his father's hat and gloves.

These were the days when the inside of a church was familiar to all country people including the young ones.

63. WHY DON'T YOU SPEAK FOR YOURSELF, JOHN? (1885)

Height 22 inches. Length 17½ inches. Depth 13 inches.

This design is taken from Longfellow's poem of the "Courtship of Miles Standish." Miles Standish was a gruff soldier of the Plymouth Colony, and thought Priscilla would make him a good wife, but felt diffident in expressing himself as a lover: so he asked his "friend and household companion," John Alden, to go to Priscilla and tell her that he offered her "his hand and his heart," which John did very conscientiously, though in love with her himself. Gathering for her on his way a bunch of May flowers, he found her spinning; an open psalm-book was on her lap, from which he had heard her singing as he approached.

64. YOU ARE A SPIRIT I KNOW, WHEN DID YOU DIE? (1885)

Height 19 inches. Length 19 inches. Depth 14 inches.

Another Shakespearian play in which Edwin Booth posed for King Lear, the part he took in the play.

65. MADAME, YOUR MOTHER CRAVES A WORD WITH YOU (1886)

Height 20 inches. Length 18½ inches. Depth 11 inches.

Shows the first meeting of Romeo and Juliet when Romeo, disguised as Palmer, tries to kiss the hand of Juliet while her nurse interferes.

66. THE ELDER'S DAUGHTER (1886)

Height 21½ inches. Length 17½ inches. Depth 10 inches.

The Puritan Elder seated on a horse with his daughter behind him, does not approve of the young swain making love to his daughter on the Sabbath.

67. PHRENOLOGY AT THE FANCY BALL
(1886)

Height 20 inches. Length 9½ inches.

The "art" of discerning character by the shape of the head was all the rage in the 19th century. This group shows two figures dressed for a fancy ball, one man with his hand on the others head.



68. A FROLIC AT THE OLD HOMESTEAD
(1887)

Height 22½ inches. Length 17½ inches. Depth 14½ inches.

This depicts an old mother back at the old homestead. Her three grown children are frolicking. Probably this design was taken from a poem by Whittier. This sort of design contributed to Rogers title "The Artist of The Common People".



THE PEDDLER AT THE FAIR

69. PORTRAIT STATUETTE OF REVEREND HENRY WARD BEECHER (1887)

Height 24 inches. Length 14½ inches. Depth 12 inches.

Mr. Beecher was undoubtedly the best known preacher as well as public figure of his era. Dr. Beecher wrote to Rogers about this portrait, saying . . . "I deem him to be an artist who, either purposely, or unconsciously, employs form and color to express some worthy thought or emotion, and so allies Art directly with the Soul and makes it the tongue of the heart, and not merely the nurse of the senses." Not only a pretty good example of the moral tone of the time, but of the prose.

70. THE FIRST RIDE (LADY WITH A HAT)

Height 18 inches. Length 16½ inches. Depth 10½ inches.

This delightful group shows a farm horse, on Rogers' place in New Canaan, with a lady (posed by Mrs. Rogers) placing her small son on the horse's back and a farm hand on the other side steadyng the child.

71. THE FIRST RIDE (LADY WITHOUT HAT)

Same size and subject, except lady has no hat.

72. POLITICS (1888)

Height 18 inches. Length 18 inches. Depth 14 inches.

Two men are disputing a political question, as they are seated around a cellaret (containing liquor). The lady standing in back is trying to make peace between them.

73. FIGHTING BOB (1889)

Height 34 inches. Base 10 inches square.

Joe Jefferson posed for this character from one of his favorite parts of "Fighting Bob," in Sheridan's *The Rivals*.

74. CHESS (1889)

Height 21½ inches. Length 18 inches. Depth 16½ inches.

Since Mr. Rogers enjoyed chess and often played it with his sons, this group was a favorite of his. It shows two men playing, with a lady standing, looking over the board.

75. FAUST AND MARGUERITE, THEIR FIRST MEETING (1890)

Height 22 inches. Length 17½ inches. Depth 9½ inches.

From the Opera *Faust* by Gounod.

76. MARGUERITE AND MARTHA TRYING ON THE JEWELS (1891)

Another scene from *Faust*.

77. FAUST AND MARGUERITE LEAVING THE GARDEN (1891)

Height 24½ inches. Length 20 inches. Depth 12 inches.

Marguerite has picked a daisy and is standing on the stairs pulling off its petals while Faust is telling her of his love. A most intricate casting and of great delicacy.



78. FOOTBALL (1891)

Height 15 inches. Length 11 inches. Depth 9½ inches.

Shows a half-back trying to break through the line, with three of the opposing team tackling him. Not a popular group.

79. THE BATH (1892)

Height 27 inches. Length 16 inches. Depth 12 inches.

Although this shows a nude infant in the bath with his mother and sister doing the bathing, it received so much criticism because it was thought to be shocking that Rogers withdrew it. Few copies are in existence.

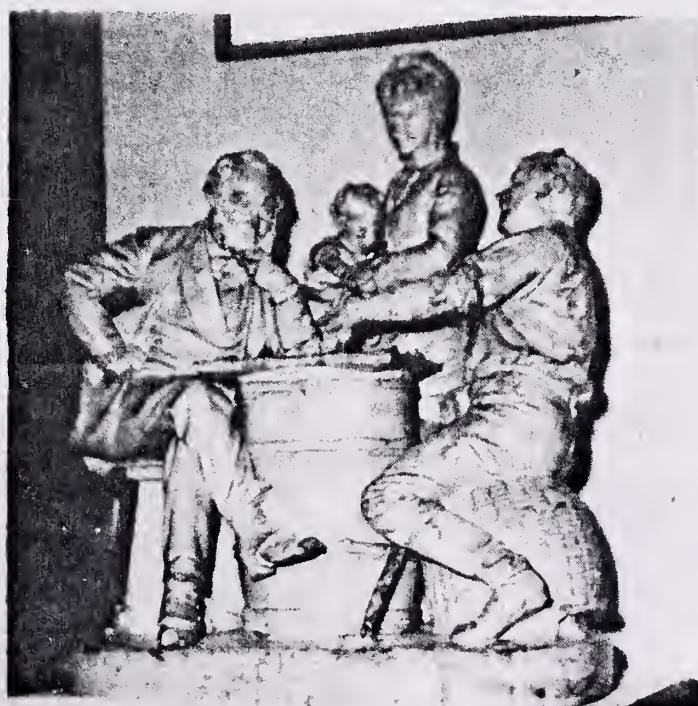
**80. THE WATCH ON THE SANTA MARIA
(1892)**

Height 15½ inches. Length 12 inches. Depth 11 inches.

This was Mr. Rogers last Group and was termed by him his Swan Song. It shows three figures on the Santa Maria looking toward the dawn and a New World.



"Phrenology At The Fancy Ball." In 1886 when Rogers created this group, the mystical art of the phrenologist was quite the rage in cultured circles throughout the land. Height 20 inches, length 9½ inches.



"Checkers Up At The Farm." A later version (1877) of Rogers' original "Checker Players"—the work that brought him almost instant renown in 1860. This one was probably his second best seller. It retailed for \$15. Height 20 inches, width 17 inches.



ANTIQUE AUCTION



John Rogers and Antiques Show March 27, 9 a.m. till 7 p.m.

John Rogers Estate Auction Sunday, March 28, 12:30 p.m.

Hilton Inn, Fort Wayne Airport —————— Fort Wayne, Indiana, Bair Field

— JOHN ROGERS —

SLAVE AUCTION

925 TOWN PUMP ~~700~~

PICKET GUARD

UNCLE NED'S SCHOOL ~~1400~~

\$450 ONE MORE SHOT

WOUNDED SCOUT

CHARITY PATIENT

CAMPFIRE

RIP VAN WINKLE AT HOME

PARTING PROMISE

COMING TO PARSON

WE BOYS

GOING FOR COWS

CHARITY PATIENT

UNCLE NED'S SCHOOL

\$750 COUNCIL OF WAR ~~under 1~~

TAP ON THE WINDOW

MADAM

This Doctor was a collector of Rogers Groups for 25 years
EVERYTHING SELLS, NO RESERVES

Hennecke Groups

Faust and Margeurite

Bust of Hermes

Family Cares

Seaside

Is That You Tommy

Rogers Consigned

Ha I Like Not That

It Is So Nominated In The Bond

First Ride

Coming to Parson

Checkers Up At The Farm

Neighboring Pews

— FINE CHINA —

R. S. Prussia Chocolate Set; R. S. Germany Chocolate Set Farm Scene, hairline in pot; 6 Beautiful R. S. Prussia Deep Bowls; R. S. Prussia Sugar Shaker; R. S. Prussia Celery, satin finish; R. S. Prussia Flower Urn; Unmarked Cracker Jar; 3 Rose Bowls; Old Ivory Berry Set; Wave Crest Signed Box; Amethyst Vases enameled with butterflies; Grape and Cable Signed Northwood Purple Carnival Water Set; Signed N Blackberry Purple Water Set; Holly Amber Bowl, perfect; 3 Holly Amber Desert Dishes, nice; French Cameo Cracker Jar; Pr. Enamored Cran-



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— JOHN ROGERS —

SLAVE AUCTION	PARTING PROMISE
TOWN PUMP 700	COMING TO PARSON
PICKET GUARD	WE BOYS
UNCLE NED'S SCHOOL #1400	GOING FOR COWS
ONE MORE SHOT	CHARITY PATIENT
WOUNDED SCOUT	UNCLE NED'S SCHOOL
CAMPFIRE	COUNCIL OF WAR
RIP VAN WINKLE AT HOME	TAP ON THE WINDOW
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Neighboring Pews

— FINE CHINA —

R. S. Prussia Chocolate Set; R. S. Germany Chocolate Set Farm Scene, hairline in pot; 6 Beautiful R. S. Prussia Deep Bowls; R. S. Prussia Sugar Shaker; R. S. Prussia Celery, satin finish; R. S. Prussia Flower Urn; Unmarked Cracker Jar; 3 Rose Bowls; Old Ivory Berry Set; Wave Crest Signed Box; Amethyst Vases enameled with butterflies; Grape and Cable Signed Northwood Purple Carnival Water Set; Signed N Blackberry Purple Water Set; Holly Amber Bowl, perfect; 3 Holly Amber Desert Dishes, nice; French Cameo Cracker Jar; Pr. Enamored Cranberry Vases; 2 Barber Bottles; 96 Pcs. Sheffield Silver with Rope Leg Chest; Mary Gregory Lavender Warmer with Sail Boats; Kate Greenaway Child's Tea Set; Cranberry Pickle Castor; Pewter Plate; Oak Kitchen Clock; Oak 6 drawer Spool Cabinet; China Cabinet Lighted; Oval Table Hardrock Maple; Oak Dresser, Oak Commode with Towel Bar; Ice Cream Table and Chairs; Oak Love Seat; Original Aladdin Green Lamp; Floor Model Aladdin; Victorian Chair; Cherry Drop Leaf Table; Old National Geographics 1930 on, 50 volumes; hard bound National Geographics; 10 Gal. two handled Crock; Oak Ice Box Refinished; 2 Drawer Cherry Night Stand, nice.

— CURRIER & IVES —

Niagara Falls From the Canadian Side, Good Color Walnut Frame
General Chester A. Arthur, Republican Candidate for Vice President of the United States,
Cross Leaf Walnut Frame.

General Taylor Never Surrenders, Original Plank N. Currier
Death of President Lincoln, Cross Leaf Frame
Washington Family, Oval Frame
Lincoln Family, Oval Frame, Nice
Summer Night Odd Fellow, N. Currier, Rare
Major General Ambrose E. Burnside
Autumn on Lake George Haskell
Major General George B. McClellan Ensign Bridgeman & Fanning
The Late Stephen A. Douglas Ensign Bridgeman and Fanning, Rare
Soldiers Memorial 123 Regiment Co. H. O. Volunteers, Monroeville, Ohio

THERE ARE OTHER PRINTS NOT MENTIONED.

— MUSEUM QUALITY —

Mrs. Fry Reading to the Prisoners in Newgate in the Year 1816, Painted by Jerry Barrett, Engraved by T. Oldham Balew, 41½ x 31, London published May 1, 1867, Will Lucas Co., Fine Original Frame.

Noah Webster The Schoolmaster of the Republic, Copyright 1885, published by Root & Tinker Tribune Building, New York, Oak Frame.
Ships of General Navigation Co., Painted by W. J. Huggins, Engraved by E. Duncan, Published by Huggins 1841.
James A. Garfield President of the United States, Published by J. H. Buffords & Sons, Boston and New York.
Louis Icart Spanish Dancing Girl Nude, Dated 1926 1927, Original Matting & Frame, Mint Condition.

THERE ARE 50 PRINTS THAT WILL BE SOLD, THIS IS PARTIAL LISTING.

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ROGERS, John
(Groups without Lincoln)

DRAWN 23

SCULPTORS - R
(Statuettes)

